

# The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN ILLUSTRATED PUBLICATION FOR THOSE  
INTERESTED IN FINE AND INDUSTRIAL ART

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VOL. XXXI

JANUARY 1932

No. 5

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Published by THE DAVIS PRESS Inc.

44 PORTLAND STREET • • WORCESTER, MASSACHUSETTS

THE SCHOOL ARTS MAGAZINE is indexed in the Readers' Guide to Periodical Literature,  
the Educational Index, and the Art Index  
MEMBER: AUDIT BUREAU OF CIRCULATIONS

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Send Articles and Editorial Communications to Editor, Stanford University, California;  
Business Letters and Orders for Material to The Davis Press, Worcester, Massachusetts



AMERICAN REVOLUTIONARY DRESS. FROM LEFT TO RIGHT THE TOP ROW SHOWS THE COSTUME OF THE SOLDIER, DRAGOON, MILITIAMAN, AND GENERAL WASHINGTON. BOTTOM ROW, SOUTHERN MILITIAMAN, SEAMAN, ARTILLERY MAN, AND OFFICER. THIS PLATE MAY BE USED AS SOURCE MATERIAL FOR PLANNING THE COSTUME FOR A WASHINGTON'S BIRTHDAY PLAY, OR AS AN ILLUSTRATION SOURCE.

# The SCHOOL-ARTS MAGAZINE

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## "All's Fair in Line and Form"

ETHEL M. ARNOLD

*Kansas State College, Manhattan, Kansas*

THE teacher in any field hopes that some original idea, some evidence of independent thought, some imaginative quality, will creep into the class work of his pupils. Sometimes it does, often not because of his teaching, but in spite of it. For we continue to treat the mind as a memorizing mechanism—a parrot to learn rules. Ask students to present Portia's mercy speech, and they do it word perfect, but they cannot tell us with words how a prairie looks at twilight.

In the realm of art teaching, the situation is much the same although notable exceptions are appearing all the time. Especially is this true in "teaching" art to young children. Teaching is hardly the word to use here, for the teacher does not teach. He furnishes crayons, paper, and paint, and help or inspiration only when there's a cry for it. The child begins creating before he suspects that there are any rules governing creation. Then, eventually, he discovers his own rules and they are a part of his make-up, and his use of them is unconscious and without affectation. Such is ideal "art education" and it is hoped that the day will come when little children everywhere are permitted to learn art in a free and self-expressive way.

The method of freedom in approach

and procedure, though ideal for children, presents difficulties when you are working with adult classes, for the adult student is so self-consciously trying to create in terms of his knowledge that self-expression is impossible, and sincerity and spontaneity will be lacking. Nowhere is this experience more true than in colleges and universities where art classes are made up of students not primarily interested in art, but who are "taking" some art courses along with a regular schedule of academic subjects, sometimes as required fundamental courses and sometimes as elective. The teacher of such courses has a real problem.

First, if knowledge which the student possesses is not to become a serious impediment, or a badly used tool, the instructor must build upon that knowledge, making it a foundation for the students' security.

Second, he must ever be cognizant that the average adult is self-conscious in expressing his innermost self, too afraid of his ideas, too aware of his technique.

And if the teacher believes that one thing lacking in modern education is a cultivated imagination, he will do what he can to remedy that evil.

With some such thoughts in mind, the author planned the following problem,

in the hope that it might in a small way approach desired results. The class doing the problem was in first year design, composed of thirteen young women, eleven of them home economics freshmen or sophomores, and two science students electing an art group. Without exception, the previous training of each had been a semester of elementary design, studying color and the principles. Thus the opportunities to acquire art knowledge, or to do creative work, had been few. With this two-credit course in design, the girl normally carried fourteen more credit hours made up of chemistry, English, foods, zoology, or like subjects.

So art could hardly be called a major interest.

Perhaps calling the project "All's fair in line and form," had something to do with creating the feeling that anything might be tried, that any idea is better than none. The starting of the problem was based on the student's previous knowledge of line. A class discussion brought out that there are only two kinds of line, and that interest depended on their use. Too, that these lines in their simplest use produce elemental forms which appeal to us. We talked of the fundamental line and form of everyday things, of pine cones and eggs, of slipper heels and marcel, to roof tops and dandelions, until the teacher felt sure that the students saw the design elements in things about them.

The second step lay in the student's becoming acquainted with his materials, for if the mind has to be conscious of tool, medium, or material, it cannot be free for creative work. A student must be master of his materials and it is a teacher's first duty to remove fear in the

use of them. Lack of understanding is usually at the base of this fear or an inferiority complex on the student's part as to his ability to handle the objects. So some time spent in becoming acquainted with the materials used is essential.

Of course, none of the class was afraid of a pencil or of her control of it, nor a fountain pen. But only a few had used a drawlet pen and none a brush for line execution. The teacher's decision had been to use a drawlet pen, since it is not as far removed from a pencil technique as is the brush and is heavy enough to be effective. A simple exercise in which horizontal lines, S-curves, squares, circles, and rectangles were executed until several pages were filled. What matter if the circles weren't quite round and the cubes were often lopsided. At least they were freely done and, best of all, the student had forgotten she was drawing with an unfamiliar tool. Some improvement in line rendering appeared, too, through this repetition process.

Now the student was allowed to choose a shape and a line, and repeat it at intervals in a border. Knowledge to the front! More thought was required for this, but the same freedom was kept in execution. Progression to the use of two lines and a shape, or two shapes and a line, or three shapes. Consistency and variety were mentioned, and emphasis. The girls were encouraged to experiment with ideas, decorating some areas, filling in with black or cross-barring an area. Thus did versatility and a feeling of power creep into the work.

Now to cultivate the imagination. First, of course, it must be stimulated. So the teacher asked the class members



TWO HAM SANDWICHES  
AND A PIECE OF RAISIN PIE

TWO HAM SANDWICHES AND A PIECE OF RAISIN PIE FORM THE NOVEL MOTIF FOR AN ALL-OVER DESIGN BY A STUDENT OF ETHEL M. ARNOLD, KANSAS STATE COLLEGE, MANHATTAN, KANSAS

how they would do a design suggested by the phrase, "Three pumpkins and a piece of pie." A smile here and there and a quick gleam in several pairs of eyes. "I'd work with three large flattened circles and a small triangle," said one. "It might be more interesting," spoke another, "if the piece of pie were larger and the pumpkins smaller." Emphasis and subordination, consistency and variety, of course, but in terms of the humble pumpkin!

"How does this one appeal," continued the teacher, "a little cottage under a big sunflower." A change of thought, but continued interest and soon the teacher knew that the students were eager to suggest titles. A little stipulation was made to the effect that there must be more than one object suggested, there might be considerable contrast, but there must be some consistency either of idea or shape and it might be as whimsical as the author wished. A combination here of use of knowledge and imagination, surely.

After considerable thought and much chuckling, the subjects were submitted on paper, unsigned. The instructor culled the lot, eliminating one or two that seemed unfruitful, substituting a word here and there and adding a few titles to the group. Each student drew one from the blue bowl on the table, introducing that little element of chance which so appeals to us all.

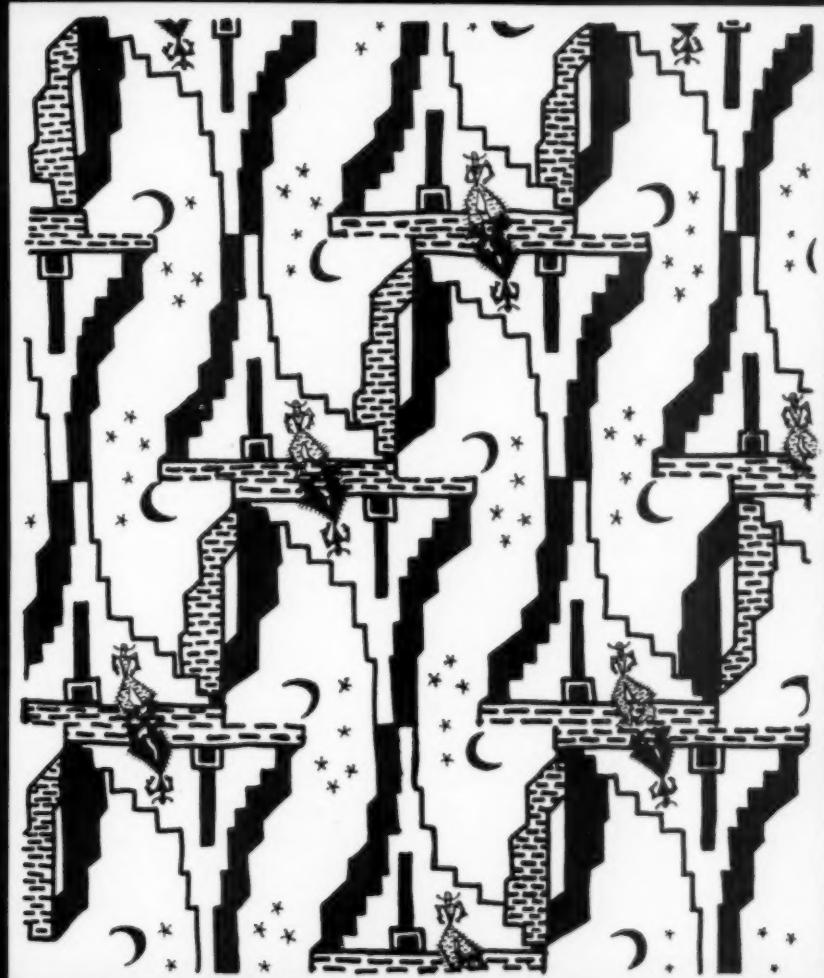
At first thought this above process seems absurd or at most unnecessary, but with children, or classes of art students it would not be needed. However, under the conditions of this particular class, some such procedure seemed essential. The art teacher would, of course, plan her own attack.

The student is now ready to design. She is equipped with a stimulating idea to render, she is free of self-consciousness regarding her tool, she has knowledge of line and form and execution of them at her command. So for a time the students were busy experimenting with their ideas. Would "A Cup of Coffee at Midnight" involve the moon or just sugar and cream? Is a porcupine more interesting than three balloons? Why can't the three bears arrive in the city by parachute? Cats are curved and so are snails. The Dutch use windmills to grind grain. Test tubes and H<sub>2</sub>S are familiar material. These and similar thoughts came forth and were straightway rendered in terms of line or areas.

When the student's mind seemed to become rather void of methods of combining his ideas, the motifs were tacked up on the wall for a general class discussion.

The motif which seemed of the greatest interest was chosen by the class for each student to continue work. After a short while improving the chosen idea, experiments were tried in making an effective repeat. It is here that many a good design receives its death blow, and the results in this problem are no exception. Several of them are not surface patterns, but are mere repetitions of a motif. This is one of the hardest things to achieve in a surface design—this feeling of pattern, without either monotony or spottiness.

After the scheme of repeat had been decided on, the trellis was blocked in with pencil in a not too large area on white drawing paper. Where it seemed necessary the dominant lines of the motif were traced into the trellis, or the main masses located, so the student



A COWBOY  
ON BROADWAY

MODERN DESIGNS NEED NOT BE RESTRICTED TO ORDINARY MOTIFS FOR INSPIRATION. A COWBOY ON BROADWAY IS THE THEME FOR THIS SURFACE PATTERN, ETHEL M. ARNOLD, KANSAS STATE COLLEGE, MANHATTAN, KANSAS

would have some guide in executing. Then with the same tool, the pen, and the same medium, black ink, and (it was hoped) with the same freedom as in experimenting, the student did the design quickly in its final form.

Shall we take a look at a few of these designs with a not too critical eye, since the producers were adult, untrained in self-expression, with imaginations uncultivated or dead, and without even the impetus of the "art inclined" student?

## A Colonial Project

MARY LOCKER

*Art Instructor, State Teachers College, Florence, Alabama*

**A**RT always has a definite and enjoyable place in the schedule of the junior high pupil, but he does not always see that it will "help" him in other places.

Recently the plan of correlating art with other subjects has been successfully demonstrated in a junior high class of Florence (Ala.) State Teachers College.

In the correlation of art with history a project of a southern plantation, with the "big house" and the negro quarters, became a real thing to these young Americans.

When the plantation home, with its imposing façade of wide veranda and graceful white columns, contrasted with the negro quarters, took real form through their mental efforts and manipulative expressions, then art became not only an integrating factor with their history, literature, composition, and civics, but an everyday art, live and useful.

### AIM

The aim of the project was primarily to offer experimentation in handling the various media of artistic expression, such as cloth, paper, clay, paint, cotton, and wood and let the art principles live

through them; then to present in a concrete and definite form the life on the plantation around which is woven the literature and history of the Old South.

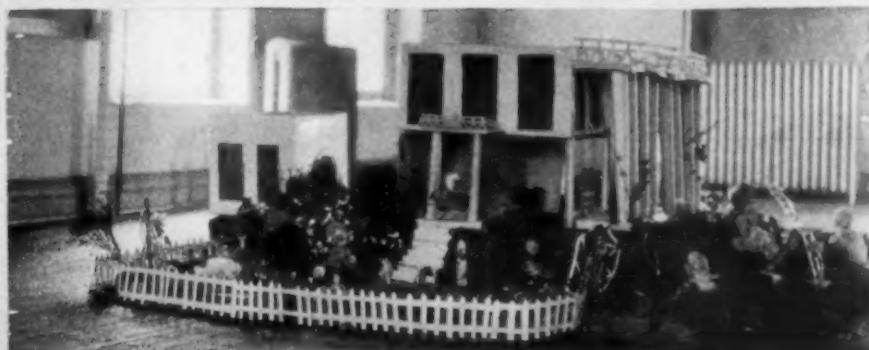
### PROCEDURE

The idea came from the children themselves and all the work of designing and constructing was done by them, the instructor merely acting in an advisory capacity. The teaching time consumed was fifteen lessons of forty minutes each.

Many weeks before actual construction work was started, much preliminary work had been done. Reading assignments had been made on costumes, living conditions, furniture, grounds, slave quarters, and kindred subjects. As a result of their reading, the children were able to select a number of topic subjects which needed further study when actual construction should begin.

These topic subjects listed on the board were: landscape, house structure, slave quarters, terracing and gardens, costumes, and interior. These topics formed the basis for the selection of committees of the children who in turn selected the membership and named the chairman.

*(Continued on page ix)*



A SOUTHERN COLONIAL PLANTATION PROJECT CORRELATED ART WITH HISTORY IN A JUNIOR HIGH SCHOOL CLASS OF STATE TEACHERS COLLEGE, FLORENCE, ALABAMA. MARY LOCKER, ART INSTRUCTOR



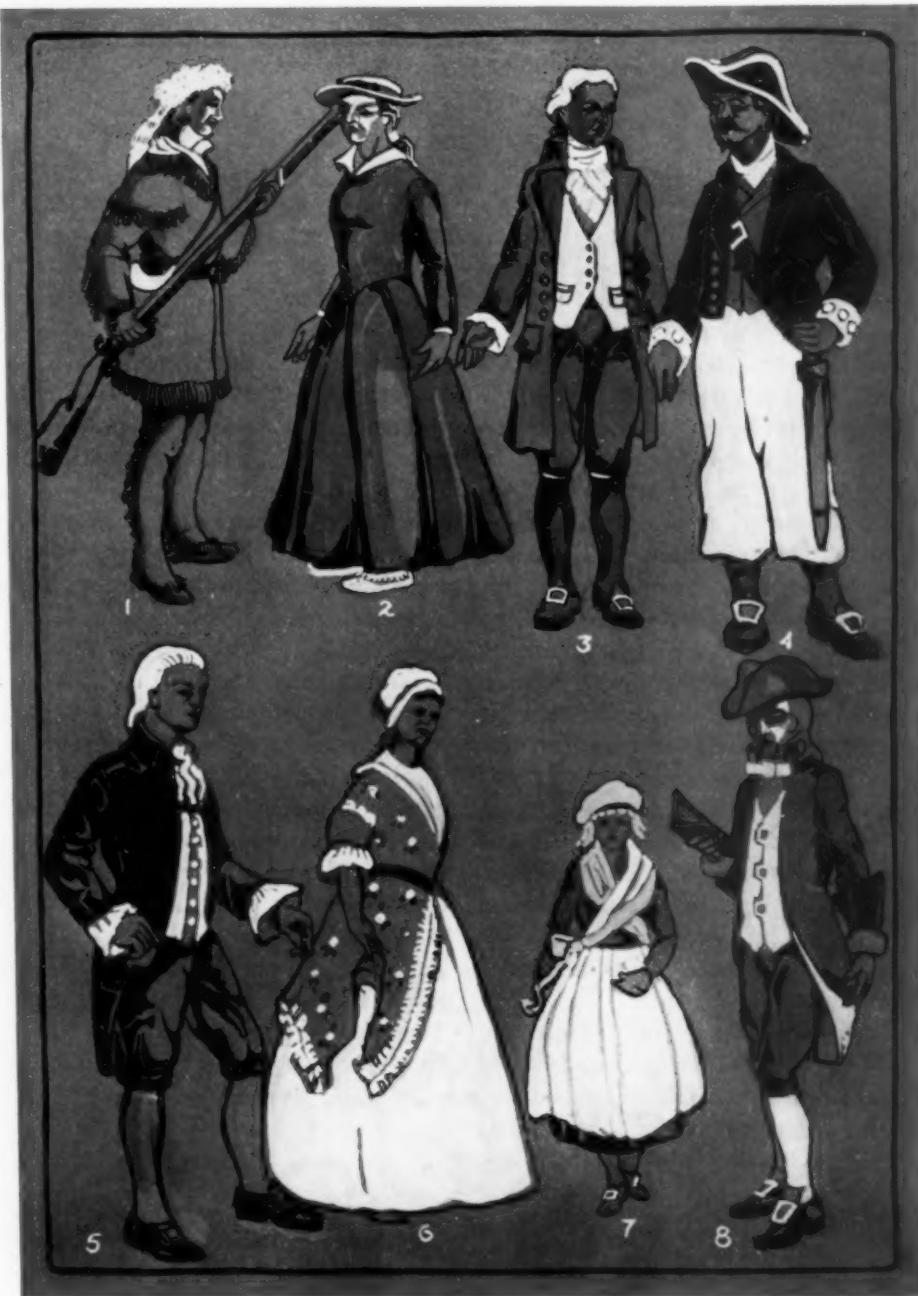
BRITISH REVOLUTIONARY DRESS. TOP ROW, LEFT TO RIGHT, SHOWS THE COSTUME OF THE REGULAR OFFICER, BRITISH REGULAR, DRAGOON, AND GENERAL. BOTTOM ROW, HESSIAN SOLDIER, HESSIAN OFFICER, GUARD, AND GRENADIER



THE DRESS OF THE PILGRIM AND PURITAN COLONISTS IS SHOWN ABOVE: 1, PILGRIM MAN; 2, PILGRIM WOMAN; 3, PILGRIM OFFICER; 4, PEQUOT INDIAN; 5, PILGRIM SOLDIER; 6, PURITAN LADY; 7, PURITAN CHILD; 8, PURITAN GENTLEMAN



A PLATE SHOWING THE DRESS OF THE NEW YORK DUTCH AND THE PENNSYLVANIA COLONISTS: 1, PETER STUYVESANT; 2, COUNTRYMAN; 3, NEW YORK DUTCH MAN; 4, NEW YORK DUTCH WOMAN; 5, PENNSYLVANIA DUTCH MAN; 6, PENNSYLVANIA DUTCH WOMAN; 7, QUAKERESS; 8, QUAKER



CIVILIAN DRESS DURING AMERICAN REVOLUTIONARY PERIOD: 1, PIONEER; 2, PIONEER WOMAN;  
3, YOUNG GENTLEMAN; 4, PRIVATEER; 5, CONGRESSMAN; 6, WOMAN; 7, CHILD; 8, SCHOOLMASTER

## The Butterfly Signature

EDNA J. ROBERTS

*Washington, District of Columbia*

THE graceful lines of a butterfly's wings form the signature of the most interesting and forceful personality in the world of art. Out of the initials of the full name of James Abbott McNeill Whistler has come a unique stamp of his genius, found in various forms on all his paintings and correspondence. Unfolding itself into Whistler's life as naturally as coming out of its own chrysalis, it developed from the J.A.M.W. into a fantastic variation of silhouette, until the artist became known to his public by the butterfly signature.

The first appearance of the butterfly was evident at the showing of the "Nocturne" and the larger portraits. It is interesting to follow the path of this butterfly, as elusive and changeable, as unexpected as the man himself. On the several palettes of the artist the butterfly was inlaid in the corner. Everywhere it became the distinguishing sign finding its place on invitations, while public and private correspondence carried only this signature.

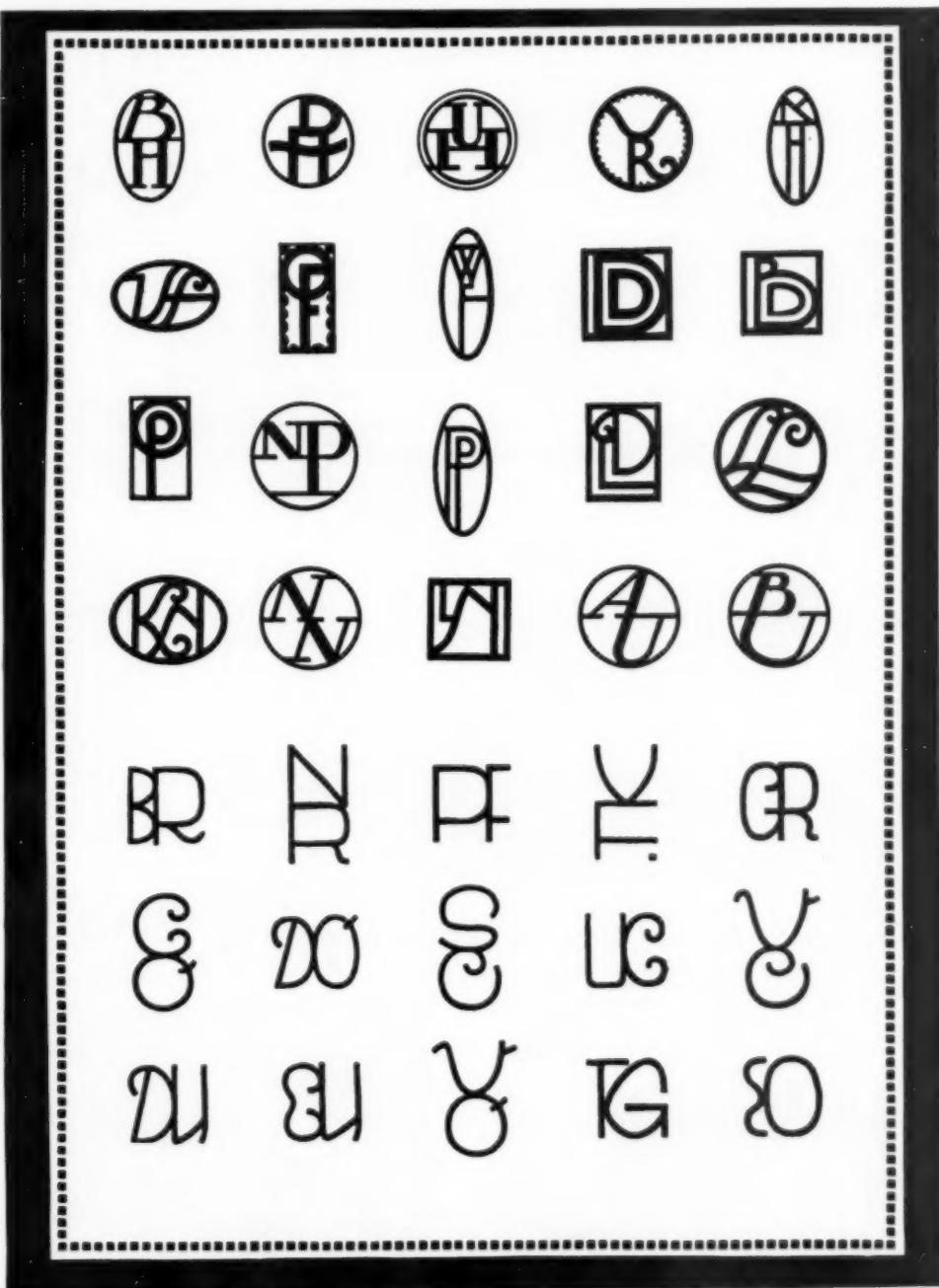
Preparing for one of his private exhibitions, his mother and pupils wrote names and addresses "all making butterflies as hard as we could." The exhibition of 1883 of Venetian etchings was enhanced by a color scheme of white and yellow in flowers, rugs, and hangings, all door attendants in yellow livery, and everywhere yellow butterflies in silk and paper for the guests. A friend writes of this affair, "I have a few treasures that I guard jealously. One is the yellow but-

terfly that he made us wear at the private view of his exhibitions, and the little card box in which he sent three to mother and a message written and signed with his butterfly."

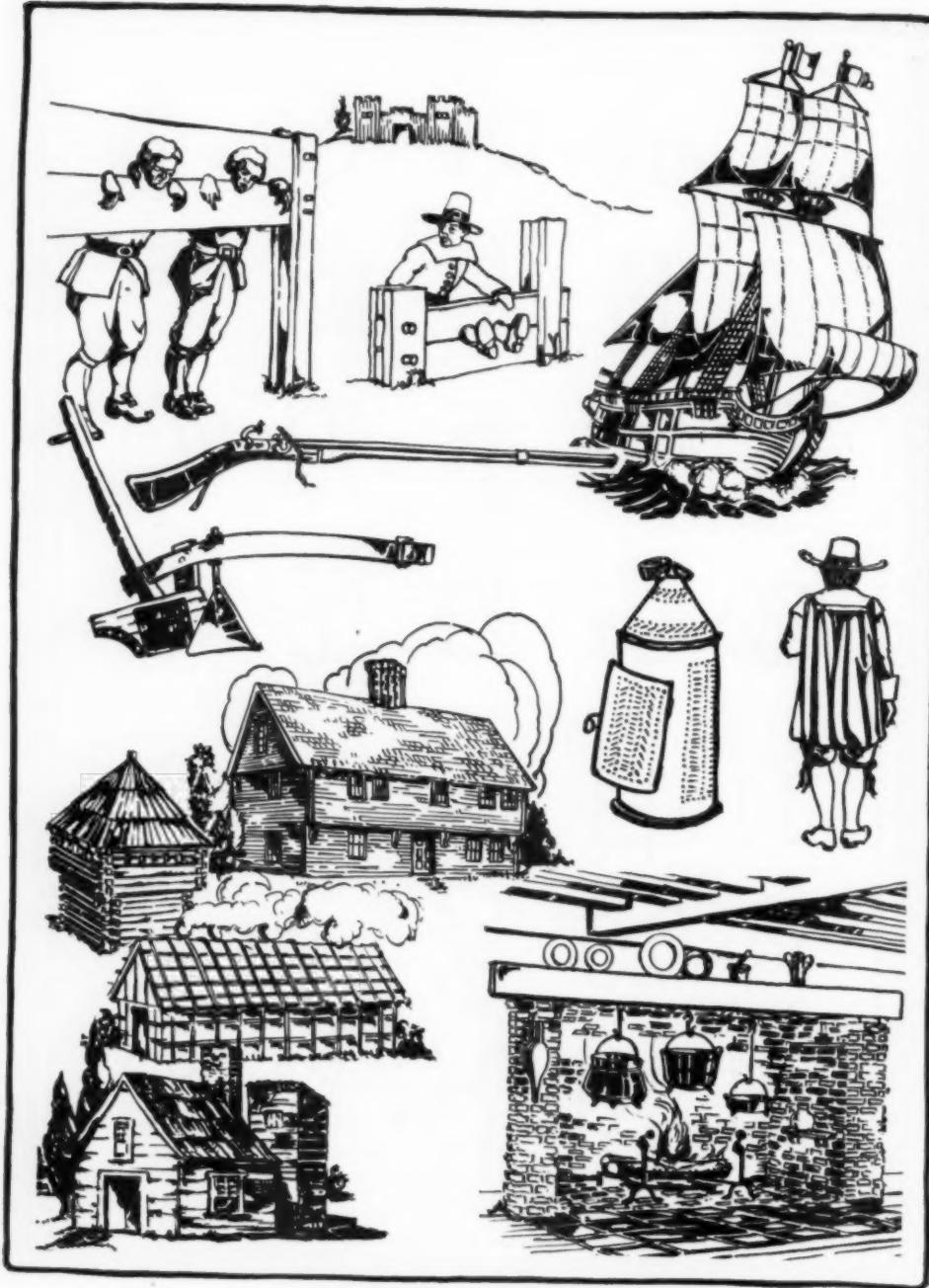
There was a time when a Whistler picture placed on an easel aroused laughter and he was described as "flinging a pot of paint in the public's face"—a time when it was a quick decision between becoming an artist or an auctioneer. Today his collections are treasured in galleries to which art lovers go to partake of rare beauty.

As Whistler caught the graceful lines of a strutting peacock for the predominating note of the famous Leyland dining room, so he caught the wings of the butterfly in his brush and left it in exquisite design wherever his genius touched a canvas. As sensitive and as tremulous as its living prototype flitting in some flower garden, this sign hides itself here and there in a fold of a gown, then bold and outstanding, again losing itself in some twilight scene of the Thames. In his own words he pictures "music as the poetry of sound, and painting as the poetry of sight."





THE USE OF MONOGRAMS ON STATIONERY, LINEN, AND COSTUME ACCESSORIES LENDS INDIVIDUALITY TO PERSONAL BELONGINGS. MONOGRAMS SUCH AS THE BUTTERFLY OF JAMES MCNEILL WHISTLER HAVE BECOME FAMOUS



DETAILS FROM COLONIAL HOMES AND SCENES FROM COLONIAL LIFE  
FOR ILLUSTRATION SOURCE MATERIAL AND STAGE DESIGNING

JANUARY 1932

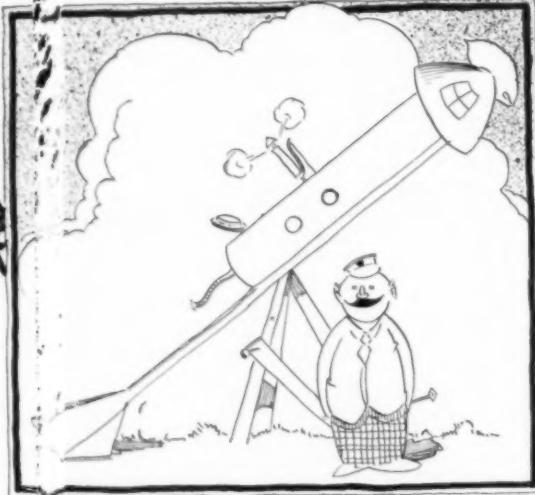
THE SCHOOL ARTS MAGAZINE



AUTHENTIC COLONIAL FURNISHINGS OF THE AMERICAN REVOLUTIONARY PERIOD



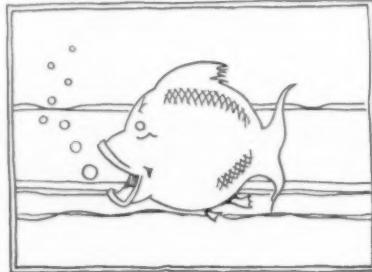
This photograph was taken of Prof. Methinife a few weeks before the publication of his book, "How to kiss effectively". This book is an astounding revelation to all college students. Prof. Methinife is now touring the country giving lectures and demonstrations — mostly just lectures.



This photograph was rushed P. D. Q. from Gustovia where Zepp von Bittlelap was making his preparation for his interplanet flight. At the time this magazine goes to press he should be halfway between the earth and the planet Bunion. Note the feather pillow that will absorb the shock when landing also the star whistle to scare wandering planets away.

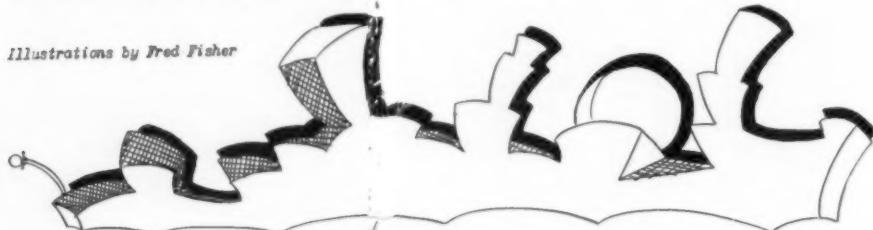


John D. Bittlelap of Bean Blossom, Indiana, was caught carrying one of the new midget cars out under his coat. The accused pleads that it caught on his cuff.



A Gungus fish, a rare species of the Littleboobal family found only at an altitude of one thousand twenty-five feet. It eats only raw meat and bills its nest in old dilapidated oyster cans.

Illustrations by Fred Fisher



CARTOON PAGE FROM "SMILE," A SMALL HUMOROUS MAGAZINE EDITED AND ILLUSTRATED BY FRED FISHER, JUNIOR HIGH SCHOOL ART STUDENT, DEARBORN, MICHIGAN

## The Headline Hunters

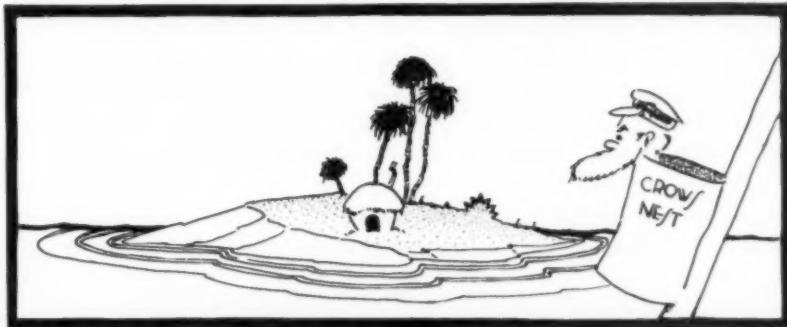
FRED FISHER

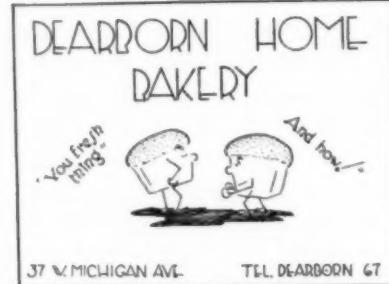
*Art Student, Dearborn, Michigan*

OUTSIDE the snow had begun to melt and a smiling sun sifted through the curtains and fell on the bandaged leg of a thirteen-year-old boy. An operation had been necessary and the leg now lay in a cast. It meant long hours with nothing to do. His glance surveyed the room and fell on a discarded magazine whose torn cover seemed to appeal. Why not try editing one, perhaps a humorous magazine? Certainly of all times humor was needed now. And so it was during these long hours that "Smile," a small humorous magazine that not only smiled but chuckled, was originated. Slowly with each issue the young editor gained an understanding of illustrating, printing, advertising, and all that goes to produce a magazine. Partnerships were formed, the staff enlarged, and the circulation of "Smile" continued to grow from three hundred to five hundred copies. But last summer the editor and business manager decided that several important changes would be made and that this time "Smile" was to appear as a full-fledged magazine. Arrangements were made with printers and engravers and

early in August the pages for the new issue were being prepared.

Young artists were induced to send in their work and young authors encouraged, but the illustrations received didn't quite meet with the demands of the editor. They didn't show the needed snap and originality and so it was decided that he should do all the illustrations under different signatures until the art staff could be enlarged. Two weeks before the magazine went to press a talented young artist was found and the first issue carried two of her clever drawings in it. On November 1, "Smile" appeared for the first time in its new style. Success was immediate, the circulation doubled, but even with such a brilliant future ahead, the time and labor to prepare such another copy was beyond the ability of the editor and staff. Their one purpose had been accomplished. Their magazine was a success and the experience they gained was of great value. The editor and his associates have now retired to dream of the days when the headline hunters will again prepare copy that "Smile" may go to press.





CARTOON ILLUSTRATIONS AND TWO ADVERTISING CUTS DRAWN BY FRED FISHER FOR "SMILE"

## Model Gardens

EDITH McMURTRIE

*William Penn High School, Germantown, Pennsylvania*

THE busy teacher slept and in that sleep she dreamed. In a well-lighted, perfectly ventilated schoolroom a class worked steadily. Every face bore an expression of rapt attention; every hand was busy. No arm waved a violent SOS and through the quiet hum of happy effort came no sibilant "Miss-ss-ss-ss!" Suddenly the peace was shattered by a bell. "Oh, gosh!" came a disgruntled young voice, "that would ring just as we got started!" The bell rang on and on, and slowly turning to the tinkle of an alarm clock, the teacher wakened. "After all," she murmured, "who am I to reach Heaven so young?"

So runs the legend but no group of dream youngsters could have been more absorbed than the class at William Penn High School making their model gardens. There are instincts deep rooted in us all to plan a home, to work with our hands, to make something of our very own different from anyone's else, and to all these instincts this problem makes a direct appeal. The boy finds it a more masculine version of interior decorating and the girl discovers a fascinating development of her recent doll's house.

We started the problem with some garden pictures and magazines illustrating a short talk to point out that a successful garden, like any other form of art, must be based on order, good space division, a dominant and subordinate interest, balance and color. Each pupil must first decide what kind of garden to plan. To reach this decision, back and

side yards were discussed, city and suburban gardens, roof spaces, formal gardens, the various plots given over to games. Under this heading came yards containing a tennis court, swimming pool, miniature golf course, etc. Each choice was different and then the plans were drawn and submitted to the teacher.

These being city children many of the plans were for their own back yards. Here for the first time the instructor made suggestions, being careful to develop the individual idea as far as possible. There were no set dimensions other than that no garden could be over 12" x 18", in order to fit into a table drawer between classes.

In construction a heavy cardboard base was used, first covered by a soft green paper to represent grass, sandpaper was suggested for gravel walks, papier-mâché or cardboard for walls, sponge or papier-mâché for hedges, looking glass or silver paper for pools, carved soap for fountains, benches, etc. Trees were either pieces of ground pine or built up from bits of Christmas greens. So enthusiastic were the pupils that original ideas rained in. A clear glass marble on a soap pedestal became a crystal ball for the center of a formal garden, a wooden tongue depressor made an excellent diving board for a swimming pool, and corrugated paper painted red simulated Spanish tiles for a roof or two. Soap carving ran riot at this period and a firm hand was needed to avoid a series

of little marble yards full of benches, urns, sundials, fountains, and statues. Since soap comes in green, terra cotta, and yellowish-tan as well as white, interesting color notes could be used. These were planned and carved at home and in at least one instance a pretty girl spent an evening with her "boy friend" happily playing with pen knives and soap.

There wasn't a really poor garden in the lot and the best were put on exhibi-

tion in a glass case in the hall, where for weeks and weeks afterwards groups of pupils could be seen admiring and criticising, deciding which one they'd like to have for their own garden.

In this instance, the class having four three-quarter hour periods a week, the problem was completed in less than half a term so that, with a two-period class, it would fit comfortably into one term. From start to finish the interest never lagged.

A GOOD HOME IMPLIES GOOD LIVING WHICH IS  
ALSO A MEANS AND A TOKEN OF TRUE CULTURE.

—J. P. Thompson



FOUR MODEL GARDENS, PLANNED BY STUDENTS FOR LANDSCAPING THEIR OWN BACK YARDS. EDITH MCMURTRIE, ART INSTRUCTOR, WILLIAM PENN HIGH SCHOOL, GERMANTOWN, PENNSYLVANIA



SOUTHERN COLONIAL DRESS: 1, JAMESTOWN SETTLER; 2, WOMAN OF JAMESTOWN; 3, NEGRO SLAVE;  
4, VIRGINIA INDIAN; 5, MERCHANT; 6, PLANTER'S CHILD; 7, PLANTER'S WIFE; 8, PLANTER

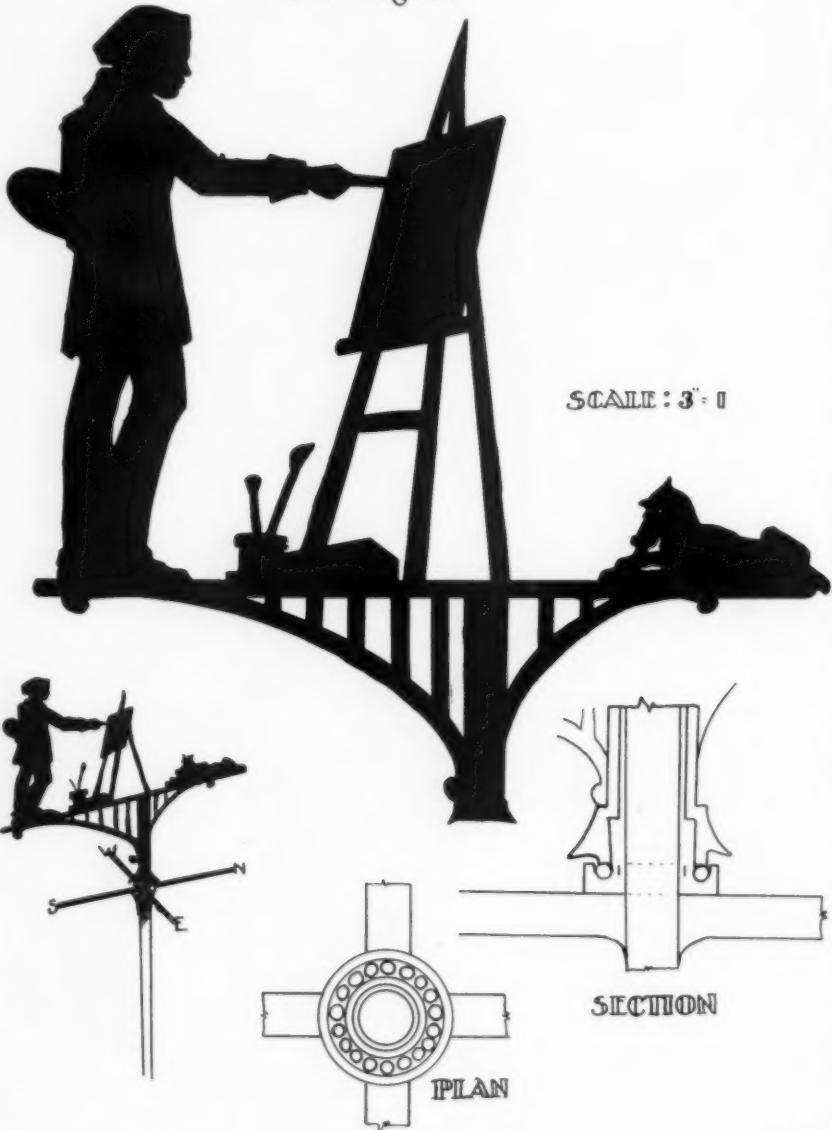


ENGLISH COLONIZATION PERIOD COSTUMES: 1, GENTLEMAN; 2, LADY; 3, COUNTRY WOMAN;  
4, CHILD; 5, COUNTRY MAN; 6, SIR WALTER RALEIGH; 7, SEAMAN; 8, GENTLEMAN; 9, SOLDIER

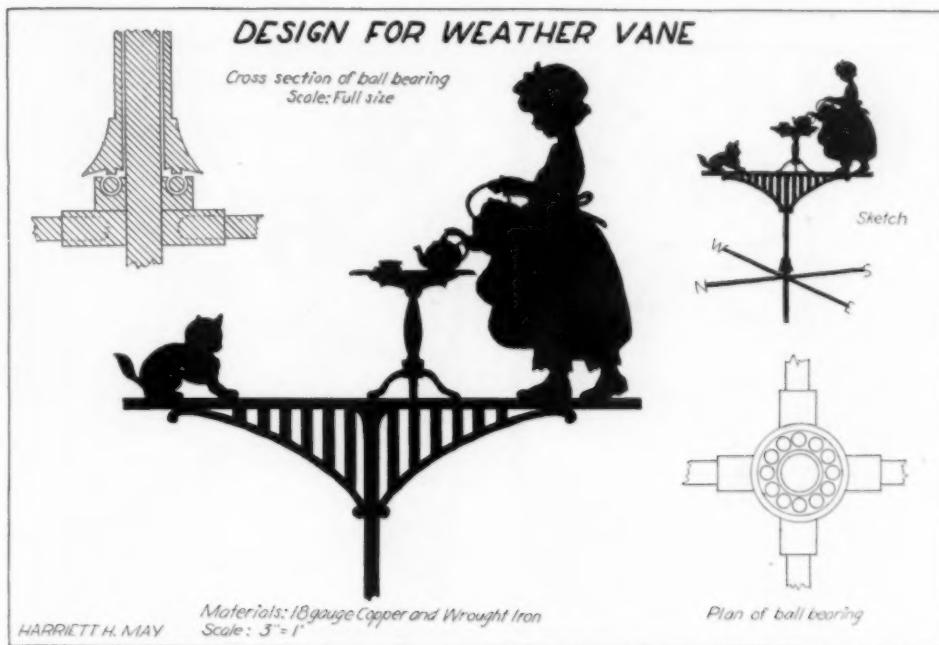


FRENCH COLONIAL COSTUME: 1, FRENCH OFFICER; 2, FRENCH SOLDIER, 1776; 3, HUGUENOT LADY;  
4, HUGUENOT MAN; 5, FRENCH GENTLEMAN; 6, FRENCH LADY; 7, TRAPPER; 8, FRENCH JESUIT

## DESIGN FOR WEATHERVANE IN IRON



DESIGN FOR A WEATHER VANE IN IRON. THE DESIGN IS CUT FROM THE SHEET IRON WITH A COLD CHISEL, A METAL COPING SAW OR AN ACETYLENE TORCH. DESIGNED BY A STUDENT IN THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS, OAKLAND, CALIFORNIA



TWO DECORATIVE WEATHER VANE DESIGNS WHICH CAN BE CUT OUT OF SHEET IRON AND MOUNTED ON ONE'S HIGHEST ROOF PEAK. DESIGNED BY STUDENTS OF THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS, OAKLAND, CALIFORNIA



FOUR DIVISION PAGES FOR A HIGH SCHOOL ANNUAL USING AN UNDER-SEA THEME.  
NADEAN TUPPER, ART INSTRUCTOR, RIPON HIGH SCHOOL, RIPON, CALIFORNIA

## Personality Plus

### III. A Specific Course for the Art Student Who Chooses Costume Design as a Vocation

ROSE NETZORG KERR

*New York City*

STUDENTS who choose costume design as a future vocation need the utmost care in intensive training. They are usually ones who have been known as talented throughout the grade years and come to high school art classes with a great many practices in the uses of color, design, line, texture, proportion, and other qualities applied to costume. They have been singled out as advanced students in such work, and often have received a great deal of praise as well as challenging opportunities to make contributions to extra-curricular activities.

The art teacher must watch such students closely, in order to challenge them with new fields in which to advance, not permitting them to repeat too often their former successes without new growth. Training is the secret of costume success, whether it be in the classroom or through self-training. If the teacher can keep the door of adventure always open to new approaches, new technics, and new skills, she will have gone a long way to help the student develop confidence and courage in meeting the professional field, which is growing increasingly more exacting each day.

Too much cannot be said for development of professional courage in talented students. The writer many times has watched the careers of talented students

whom she knew in the classroom. Those with personal courage succeed because of sustained efforts. The ones who fail feel too secure in their past praises, and are beset with emotional fears of failure if tested in unknown situations. The spirit of playful adventure should at all times permeate creative work. And by courage is meant this adventurous, almost daring delight in the experiments ahead, rather than any willed determination which often cramps creative efforts and makes new efforts labored and uninteresting.

*Color:* Making of ten and twelve color charts, as well as value scales, and intensity or chroma scales. Subtleties should be studied with care. The medium should be water color, transparent and opaque. Crayon and colored pencils lend themselves to quick color sketches.

*Color harmonies:* Created in self or dominant hues, opposites or complementary, related hues, triadic, and quadratic or cubist combinations. Harmonies obtained from various sources can also be included such as from nature subjects and from industries. Let the student use his fantasy and resourcefulness. Do not give all the color work at once, let it gradually become a part of creative costume throughout the course.

*Figure drawing:* Sketching from the



FOUR VARIATIONS OF TECHNIQUE FOR NEWSPAPER AND MAGAZINE ILLUSTRATION IN BLACK AND WHITE LINE CUT AND HALF TONE. ROSE NETZORG KERR, NEW YORK CITY



FASHION SKETCHING IN BRUSH AND INK, PEN AND WASH,  
CRAYON, AND PEN. ROSE NETZORG KERR, NEW YORK CITY

costumed model enough to understand human anatomy. Drawing of figures which are smartly exaggerated in proportion. Make a collection of modern costume sketches from newspapers and magazines. Learn what is considered "smart and up to date" in rendering. Pencil, pen and ink, ink and wash, color, litho-crayon, colored pencils, etc., are used to give facility. Stress the making of a good black and white rendering with pen and ink above all, for most costume designers must use this medium most often and with ready skill. Consult local engravers and printers for suggestions as to how to make such a drawing for clean reproduction.

*Texture Rendering:* Learn how to represent various materials in drawing such as velvet, satin, georgette and chiffon, gingham, cottons, silks, etc. Study professional drawings in newspapers, catalogs, and magazines for such renderings. These can be done in pen and ink, wash, and in line and color on the figure drawings.

*Creative Designing from Historic Sources:* A few problems showing recurrent influences of the past on modern costumes. Research in museums or costume reference files in sketches, drawings, etc., translated into purely creative adaptations in present-day modes.

*Creative Designing from Geographic Sources:* Research in geographic sources for interesting and inspiring design material for current fashions. For instance, translating peasant designs for application to modern blouses and suits; or use of African shield designs in hand-blocked decorations for modern chiffons, etc.

*Creative Designing from Modern*

*Sources:* Creating surface designs for textiles, inspired by modern machines, buildings, objects, etc. Planning costumes from such textiles. Color schemes to harmonize with the idea.

*Personal Applications:* The student should be urged to continually create new costume effects for herself and others; studying types, coloring, personalities, etc. Staging and costuming of local dramatics, musicals, pageants, etc., form invaluable experiences.

*Hints for the Teacher to Remember:*

1. Follow the initiative of the students' interests, and challenge them with new material and sources of inspiration as well as new renderings of problems.

2. Collect and have available all kinds of fine current magazines containing the work of our most creative costumers both American and foreign. Have available copies of newspapers containing good advertisements of ready-to-wear to show the trend of renderings.

3. Always have the student mount her work with due regard for its setting, and with uniform mountings so it can be well arranged in portfolio form for inspection. Treating each sketch with respect will inspire a desire to show it to professional sources where future work is sought either in study or as a vocation. (This is important! In the last unemployment crisis, the writer has had occasion to look over and advise on work for art students seeking employment. Some of the good work was made impossible by the careless way it was presented.)

4. Do not feel discouraged if you do not accomplish all that the course outlines. Select the parts best suited to your very own situation, and to your individual student's needs.



AN ALL-OVER PATTERN FROM THE SYRACUSE UNIVERSITY, NEW YORK,  
BOOKLET COVER, SHOWING A BIRD'S-EYE VIEW OF CAMPUS BUILDINGS.

*The School Arts Magazine, January 1952*



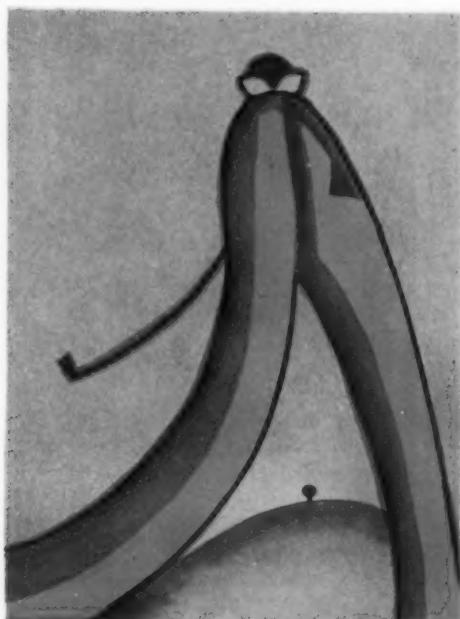
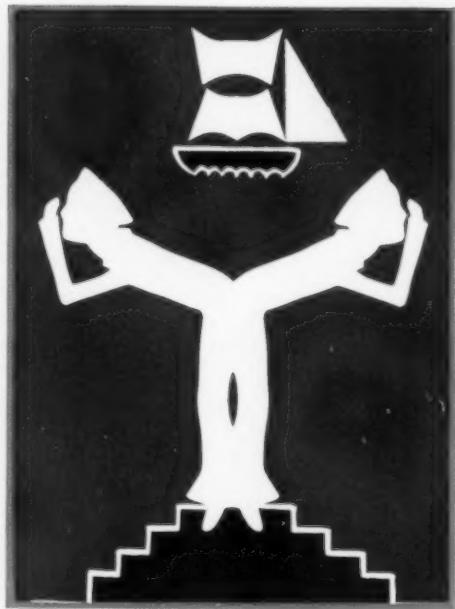
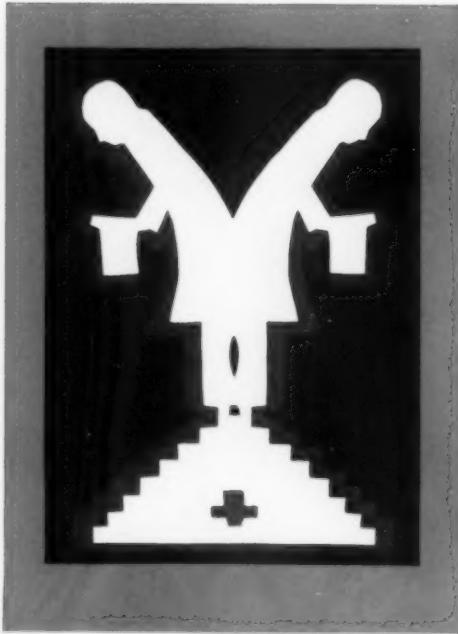
OLD PERSIAN MOTIFS FROM SARACENIC TEXTILES

*The School Arts Magazine, January 1932*



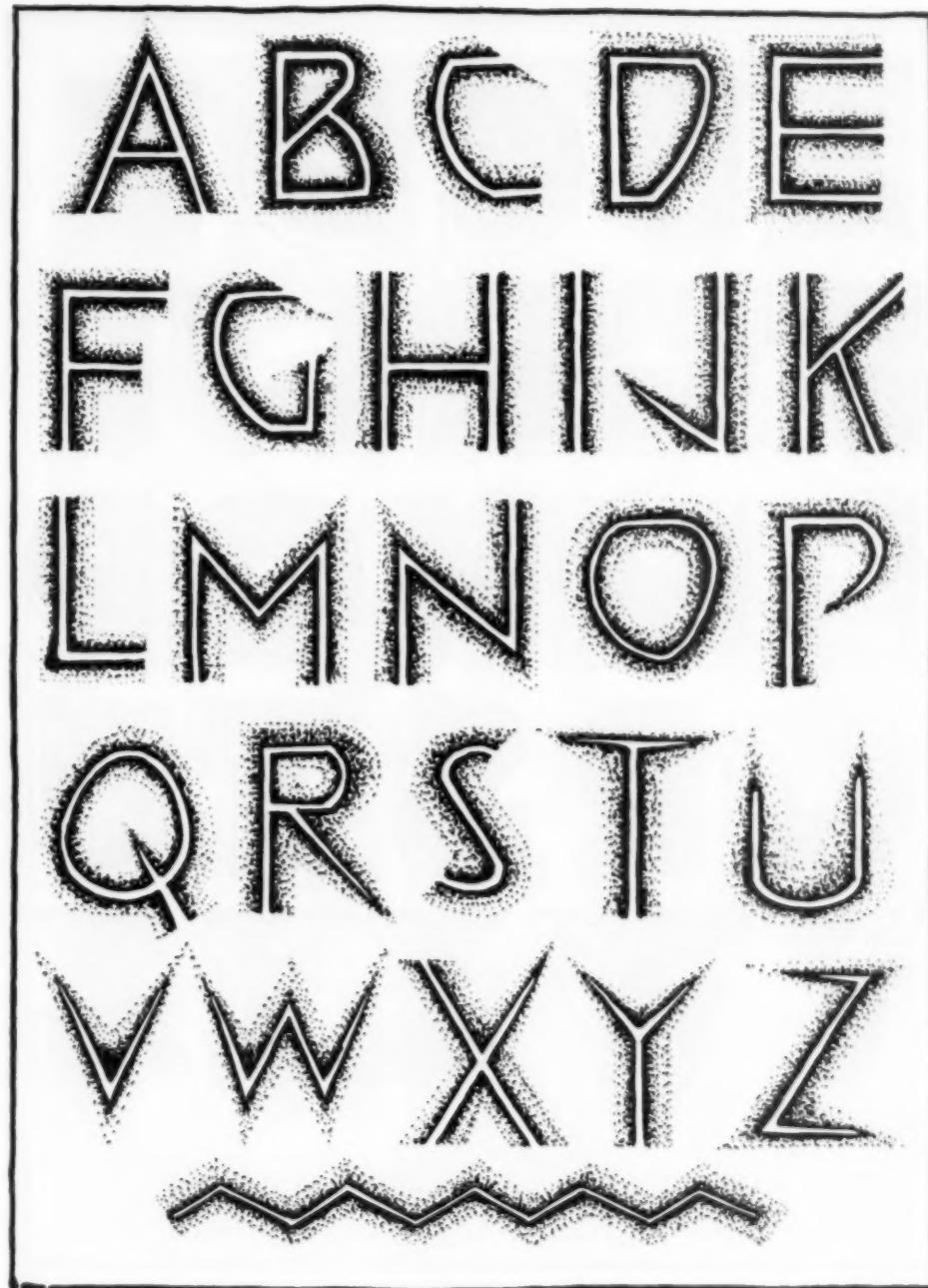
BIRDS, ANIMALS, AND TREE MOTIF FROM OLD SARACENIC WEAVINGS

*The School Arts Magazine, January 1932*



TWO CUT-PAPER POSTERS AND TWO-COLOR CHALK POSTER BY THE GRADE CHILDREN OF CARMEL, CALIFORNIA. ANNA MARIE BAERS, ART TEACHER

*The School Arts Magazine, January 1932*



A NEW ALPHABET FOR YOUR CLASS IN LETTERING AND SHOW CARD WRITING



MODERN ALPHABET FOR POSTER LETTERING. A WELCOME VARIATION OF THE EVER-USEFUL BLOCK ALPHABET



LETTERING MUST KEEP PACE WITH MODERN POSTER DESIGN TRENDS.  
HERE IS AN ALPHABET THAT WILL BE RIGHT FOR YOUR NEXT POSTER



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## Art Appreciation at the Southwest Museum Los Angeles

VEOTTA MCKINLEY

*Kindergarten Primary Department, Oakland, California*

"CATCHING" art appreciation has been the joyous pursuit of children attending art classes at the Southwest Museum, Los Angeles. It has been said that art appreciation should be "caught rather than taught." This has been the objective of Miss Helen Howell, Associate in Fine Arts, University of California at Los Angeles, and the cadet teachers who have led the Museum children in their studies of Indian crafts and design.

In evaluating work of a year and a half with children's Saturday morning art classes in the Indian Museum, Miss Howell states: "The request from the Museum that the art department of the University send student teachers to handle art classes placed before us two

major questions. First, will such classes offer adequate opportunities for achieving the objectives of modern art education? Secondly, will student teachers assigned to teach them receive experience which will prove of value in their teaching preparation?

"We believed that both of these questions could be answered in the affirmative and our experiences since that time have served to strengthen us in feeling it a privilege to be allied with an undertaking leading to such worth while outcomes.

"We sometimes hear art educators say, 'Appreciation should be caught, rather than taught.' Certainly, anything so sensitive, so intangible, so very personal and elusive as an individual's



PUPILS IN THE ART CLASSES AT THE SOUTHWEST MUSEUM, LOS ANGELES, DESIGNED AND MADE THESE INDIAN COSTUMES FOR THEMSELVES. VEOTTA MCKINLEY, KINDERGARTEN PRIMARY DEPARTMENT, OAKLAND, CALIFORNIA

aesthetic response to beauty cannot be stimulated to action under methods of dictation, 'rote learning' or coercion. Consequently, this priceless capacity fails to flourish under so-called 'art education.'

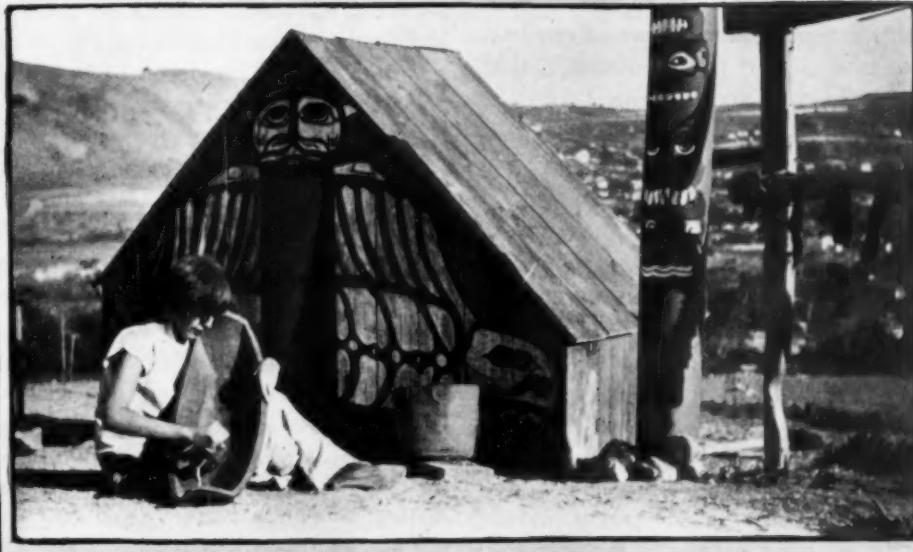
"In the Museum, however, conditions for its natural development are abundantly present. Here the children are surrounded with things which not only are beautiful but which possess a fascination peculiar to works of the Indian. No one has to coax a child to be interested in Indian necklaces, Kachina dolls, or moccasins. Intensifying the pleasure of the emotional atmosphere is the enjoyment the children feel in coming on Saturday morning, *when they don't have to*, to make Indian things in classes conducted in a spirit of joyous play. What teacher could ask for conditions more conducive to learning!

"In developing appreciation, the teacher has only to lead his pupils to see, with increasingly discerning eyes, the real beauty inherent in the works of art about them.

"After an excursion through the galleries, the children go immediately to work to make original designs for moccasins or drums or bowls of their very own. Here the development of the ability to judge becomes a necessity. A little boy wanting a design for the top of his tom-tom slips off by himself, paper and crayons in hand, to search through the galleries for a motif which he can adapt to his own needs. Perhaps he finds it in a border of a chieftain's robe, in a beaded knife sheath or a beautifully woven basket. Returning with his sketches or just with new inspiration, he draws, selects, arranges, adds ideas entirely his own and works out a new design to fit his purpose.

"Then comes an evaluation to decide whether or not the design is fine enough to be put into permanent form. Sometimes this may be just a quiet conversation with the teacher, in which a question or two helps the pupil in judging his own work. Usually, the most valuable way is an informal group discussion. Herein lies the art teacher's greatest opportunity. Through questions and skillful suggestions and by showing beautiful illustrations she leads the children to discover that a good design must 'hold together,' that it must not be scattered and weak, but that all of its parts should be related and necessary to the beauty of the whole. And so, through their own creative work, the boys and girls build up a conception of the meaning of rhythm, unity, and subordination, of those qualities which make for harmony in the use of line, dark and light, and color. These experiences in judgment are usually illustrated by a close and purposeful study of Indian works of art, sometimes from the Museum's library, and sometimes from a tour of the galleries to see some special objects of beauty.

"The children are now ready to go about the work of improving their designs with an intelligent understanding of what they are about. In one group, they reached the point where they would stop and discuss together, quite of their own accord, the question as to whether or not a design was 'strong' enough to be used. In this stage of growth they begin to use and enjoy the Museum in a new way and we have reason to believe that they carry home with them not only a greater appreciation of the art of the Indian, but a deeper conception of beauty, which they



SOUTHWEST INDIAN PUEBLO DWELLING AND HAIDA PLANK HOUSE AND TOTEM POLE BUILT BY CHILDREN IN THE SOUTHWEST MUSEUM ART APPRECIATION CLASSES. VEOTTA MCKINLEY, OAKLAND, CALIFORNIA

will be able to use in the selections and art judgments which daily living demands that every individual shall make.

"To summarize these values—we believe that our pupils, at least to some extent, have achieved the following goals:

"1. The development of a greater appreciation of the meaning of beauty, of Indian art, and of the soul of the Indians who created it.

"2. The development of judgment in the enjoyment of works of art and in the creation of original designs.

"3. The opening up of new fields of interest and new opportunities for aesthetic expression—a greater appreciation of museums and more intelligence in using them, the establishment of permanent art interests and a new attitude toward art. (Some of our best and most eager pupils declared that they had never liked 'art' at school.)

"4. The development of creative ability and a joy in creative endeavors."

An Indian pageant was produced by the children at the close of the school year, in order that they might illustrate to their parents and friends knowledge that they had gained from the study of the red man, as well as to show objects of their own handiwork.

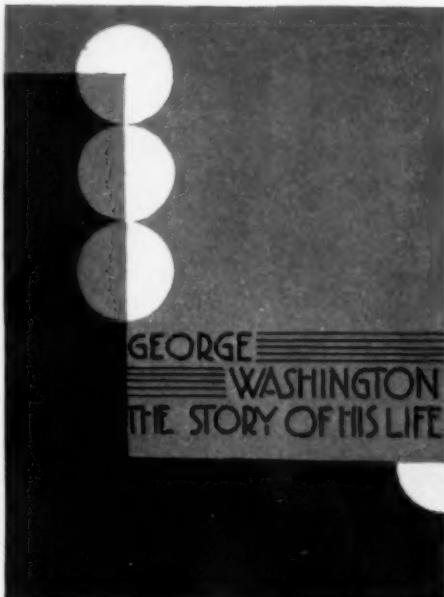
On the terrace in front of the Museum, three types of Indian dwellings were erected. One, a Northwest Coast dwelling, was made from wood and as nearly as possible was a replica of a Haida Indian plank-house. It was

patterned after a photograph of a real Haida Indian dwelling. A design copied after the art of the Haida was painted on the front and a totem pole constructed to stand beside the building. Just as an Englishman has his family crest emblazoned on the gate of his home, so the children were told, the Haida carves and paints the totem of his family on the poles of his house.

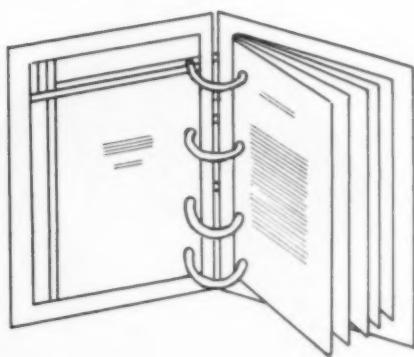
A building representative of the Hopi Pueblo was built of stones, wood, and burlap. A real Hopi blanket hung over one of its entrances. A rough hewn ladder led the way to the upper story. Water vessels were placed in appropriate niches. An Indian loom appeared in front of the pueblo at which a little squaw was to sit weaving her blanket. A pottery kiln was built and by it, ready for firing, was placed pottery the children had made. Corn for grinding rested on a *metate*. Chief Thunderbird, Cheyenne, a frequent visitor to the children's classes, loaned a tipi for the plains Indian group. It was a genuine old tipi that had seen use among the Cheyenne on the plains.

Seated in their various groupings among their own hand-made objects, and those of Indian make loaned by the Museum, the children dramatized for their audience facts they had gained from the study of Indian arts and crafts. They chose myths from the folklore of the three Indian groups that told of the earth's creation, migrations of the Indians, and the upper and underworlds as the Indian knows them.

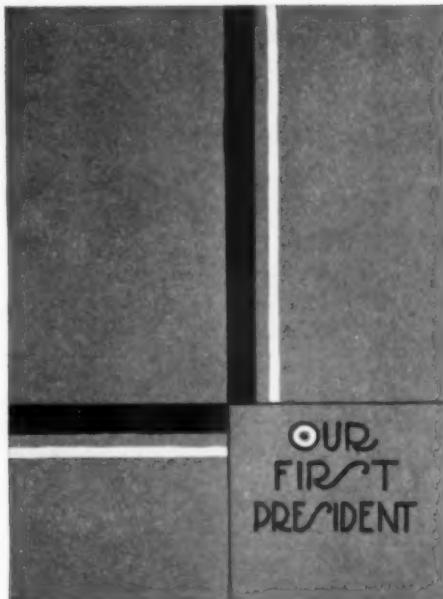
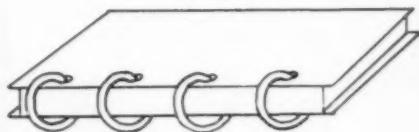




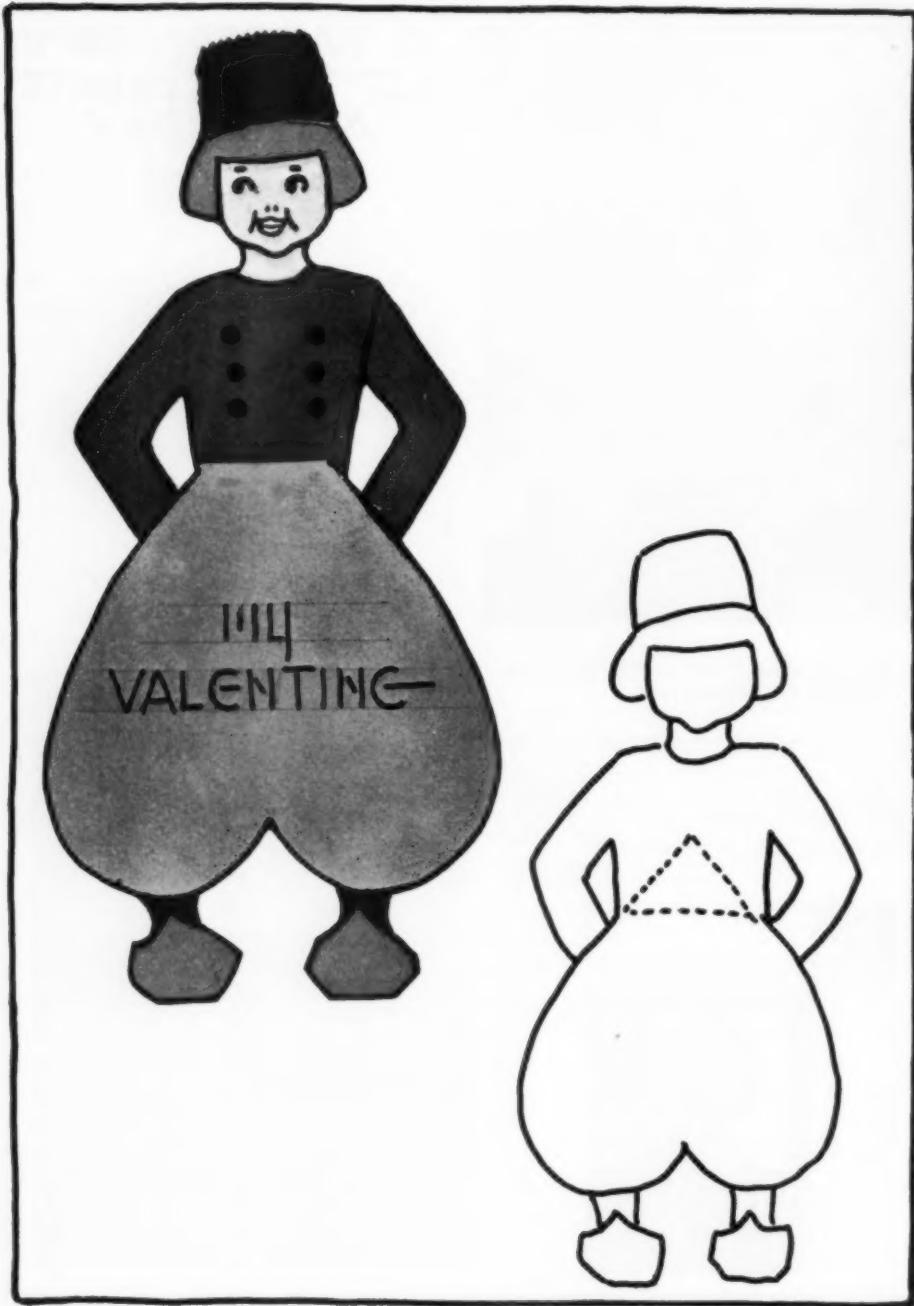
A MODERN BOOK  
LET TO CELEBRATE  
A HOLIDAY



BINDER RINGS ARE USED TO HOLD THE PAGES TOGETHER



A LITTLE HAND-BOUND AND DECORATED BOOK IS A FITTING COMMEMORATION OF THE BIRTHDAY OF OUR FIRST PRESIDENT. AN ESSAY, A POEM, THE STORY OF HIS LIFE, CAN BE PLACED IN THIS BOOKLET, ALONG WITH OUR HISTORY NOTES, PERHAPS, FOR THE REVOLUTIONARY PERIOD OF AMERICAN HISTORY



A DUTCH BOY VALENTINE TO BE MADE IN THE PRIMARY  
ART CLASSES. ROBERTA WIGTON, LA GRANGE, INDIANA

JANUARY 1932

THE SCHOOL ARTS MAGAZINE



A COLONIAL LADY FOR A VALENTINE OR A WASHINGTON'S BIRTHDAY PLACE CARD. ROBERTA WIGTON, LA GRANGE, INDIANA

## A Student Tour

HELEN KULL

*Principal, Gresham School, Chicago, Illinois*

"WHAT a delightful trip we are going to have! You see, we are going abroad, stopping at Iceland on the way, to gather material for illustrated lectures. As we come to each country, we shall stop to take an impression of some phase of life which is vivid and typical so that we may share our journey with others. We shall travel during geography period, and when it is time for art, we shall collect our pictures, quite as Mr. Neumann does. When we have returned, we shall ask all our mothers to see our illustrations and to hear us tell about these distant places."

So, embarking on a great ocean liner, an ebony ship on a gleaming sea, moored to the west wall of the classroom, Miss Hammond's sixth grade class started on a world tour.

How magazines and books of travel were searched through for the experiences which might serve as themes for illustration! How many new words became familiar tools—practical, helpful words which young artists discover—*composition, harmony of color, balance, perspective*—and those splendid, magical words which take us straightway to palaces of Florence and flowers of old Japan.

Some of us developed artistic specialties: one boy became the class printer, for no one else could so deftly cut the neat, well-formed letters for titles; while others grew quite authoritative as to color harmonies, or developed a highly critical sense of the fitting theme and well-balanced proportion.

Then, how well rewarded we felt for the pains taken in composing our travelogues when our mothers came to nod pleased approval of our efforts. For we are children of the third generation of pioneers, and talking over our "journey" with those at home, we discovered lost roads leading back to Old World cities and countrysides. So our term's work in geography and art became a neighborhood enterprise, bringing richer fruits than many tourists gather, for we found not only understanding, but fellowship, happiness, and beauty.

Following are two children's compositions on the subject of their world tour.

### HOLLAND

*By Royal Vreeland*

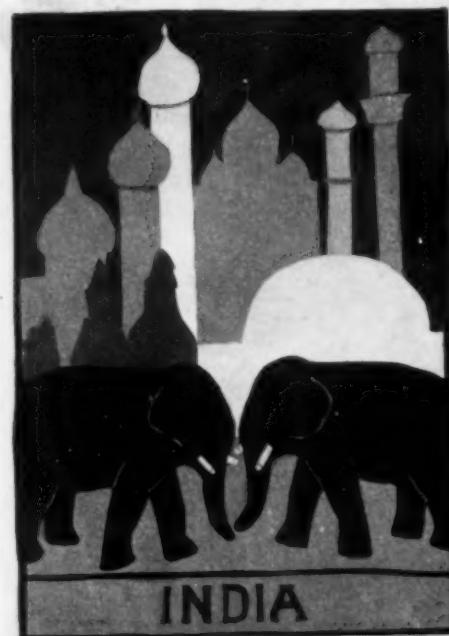
Holland is the country of my ancestors. Two Van Vreeland brothers came to America on the *Half Moon*. On going back, they found their father had died and left his title as a count to Hans Van Vreeland. Holland is a land of diamond cutters, windmills, tulip bulbs and dairy products. The Dutch have been great traders and their ships are found in the big harbors of the world.

My illustration shows one of the windmills mentioned. They grind wheat, cut wood and pump water. Their bright colors add much to the beauty of the Dutch landscape.

### GERMANY

*By Howard Osmon*

Many boys and girls in the Gresham School are interested in Germany be-



INDIA



ITALY



EGYPT



HOLLAND

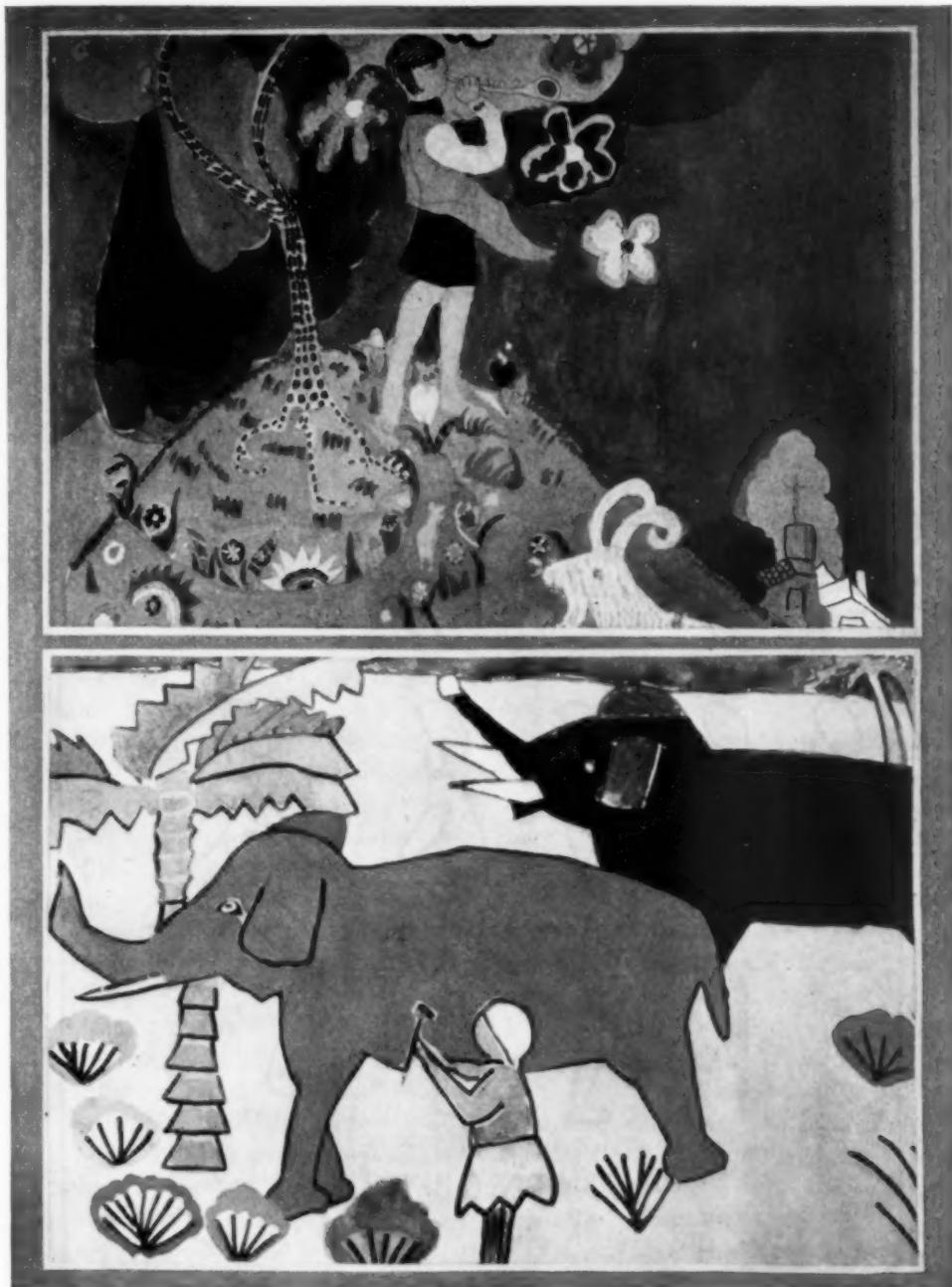
FOUR CUT PAPER TRAVEL POSTERS MADE DURING A SIXTH GRADE'S IMAGINARY WORLD TOUR. HELEN KULL, PRINCIPAL, GRESHAM SCHOOL, CHICAGO, ILLINOIS

cause their ancestors came from there. The forests of Germany cover about one fourth of the land and are very carefully tended. Coal and iron are found in different parts of Germany and there are also deposits of silver, lead, zinc, copper, and salt. Berlin is the capital and chief railroad center.

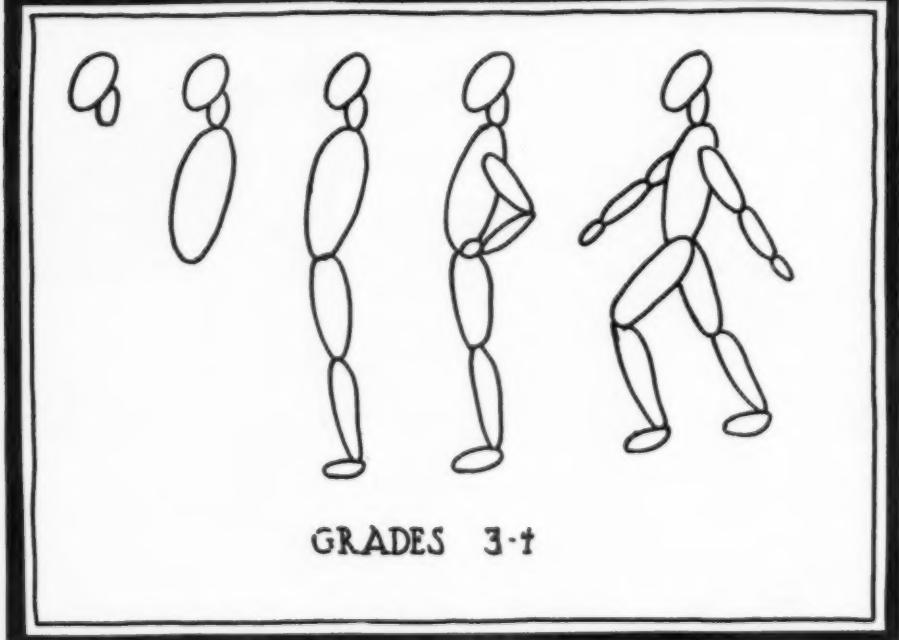
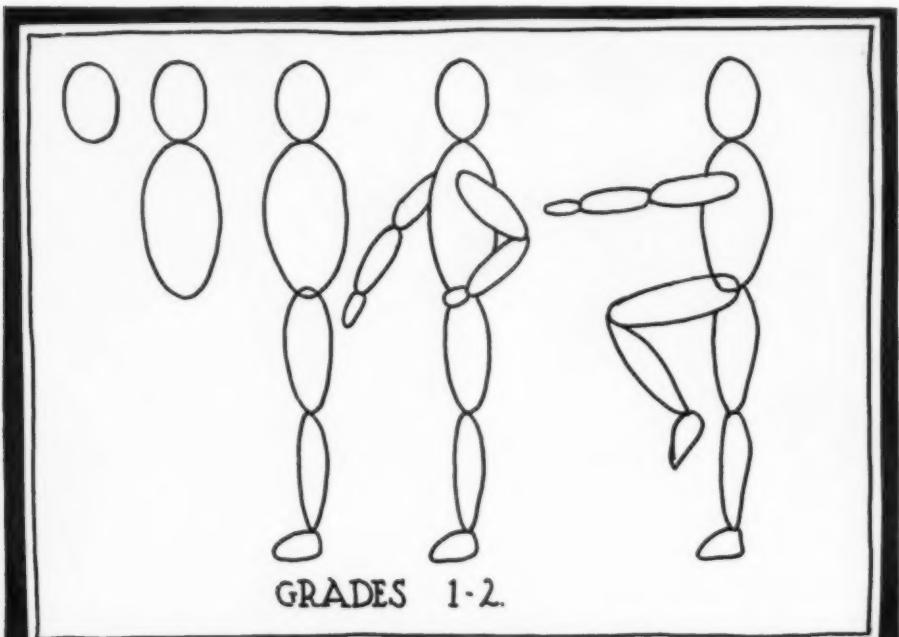
The main object in the illustration is the Graf Zeppelin. It has crossed the ocean and is nearing land. Small zeppelins and aeroplanes have come to meet it. The pink and dark green make a lovely contrast. In this illustration, fantastic coloring is used. Fantastic colors are used in posters of all kinds.



AFRICA AND ENGLAND ARE TWO MORE COUNTRIES REACHED BY THE GRESHAM SCHOOL SIXTH GRADE IMAGINARY TOUR OF THE WORLD. HELEN KULL, PRINCIPAL, GRESHAM SCHOOL, CHICAGO, ILLINOIS



FREEHAND ILLUSTRATION FOR JOHANNA SPIRI'S "HEIDI" AND KIPLING'S "JUNGLE BOOK" BY PUPILS OF LIZETTE EDHOLM, DOBBS FERRY, NEW YORK



OVALS ARE A SIMPLE BASIS FOR FIGURE CONSTRUCTION AND SIMPLE OVAL ACTION FIGURES CAN BE TAUGHT EVEN TO SMALL CHILDREN IN THE PRIMARY GRADES. MARIE LEWIS, CASPER, WYOMING

## Figures through the Grades

MARIE LEWIS  
*Casper, Wyoming*

IN story illustration and free expression children continually try to draw the side view of figures. If they have learned only how to sketch the front view, the drawing becomes very difficult for the child. The results appear very awkward. If the child has learned a definite method for drawing the framework of the figure from the side view, he can concentrate upon the thought he wishes to convey, rather than upon the size of a head or leg, or the way the hips should slant.

Every child's graphic vocabulary should contain figures from both side and front views. Therefore, in order to increase gradually the details in figure drawing, the same as greater complications in mathematics are studied as the student progresses through the grades, I am setting forth a series of side views which can be used from first grade through high school. These changes made in drawing correlate with the progression of figures suggested for the front view.

In the teaching of figure drawing, children are able to sense the solidarity of the figures which they make if ovals are used rather than stick figures or outline drawing. For this reason, I shall explain the method of teaching oval figures to children of all grades.

In figure drawing, it is advisable to let children draw as large as possible. Either buy a roll of wrapping paper and tack it up with the bottom of it resting upon the chalk edge of the blackboard,

or allow the students to draw upon the blackboard itself. The first practice drawings should be made with black crayola. Later, after the figures are proportioned correctly, colored crayolas may be used to block in the costume.

In grades one and two, the same figure is used. The first oval made is that for the head. This establishes the size the figure will be, as the height of the head is the unit of measure for the other members of the body. The oval is made with a vertical axis, the same as that of the straight forward figure. This symbol should be sketched in lightly so that in case it is too small or too large it can be easily changed without the drawing having to be destroyed. Also the oval figure is a framework upon which clothing must be placed; therefore the preliminary lines will be covered and should not show through.

In the first and second grades no neck is drawn, as too many details require the use of the small finger muscles, which should not be used. Thus, the body oval is made after the head oval has been sketched in. The symbol for the body is two heads high, and slightly thinner than that drawn for the front position, as the torso of a human figure is narrower when viewed from the side than from the full face view.

The legs are divided into three parts—the upper and lower legs, and the foot. The upper and lower legs are each one and one-half heads high. The children

(Continued on page xi)

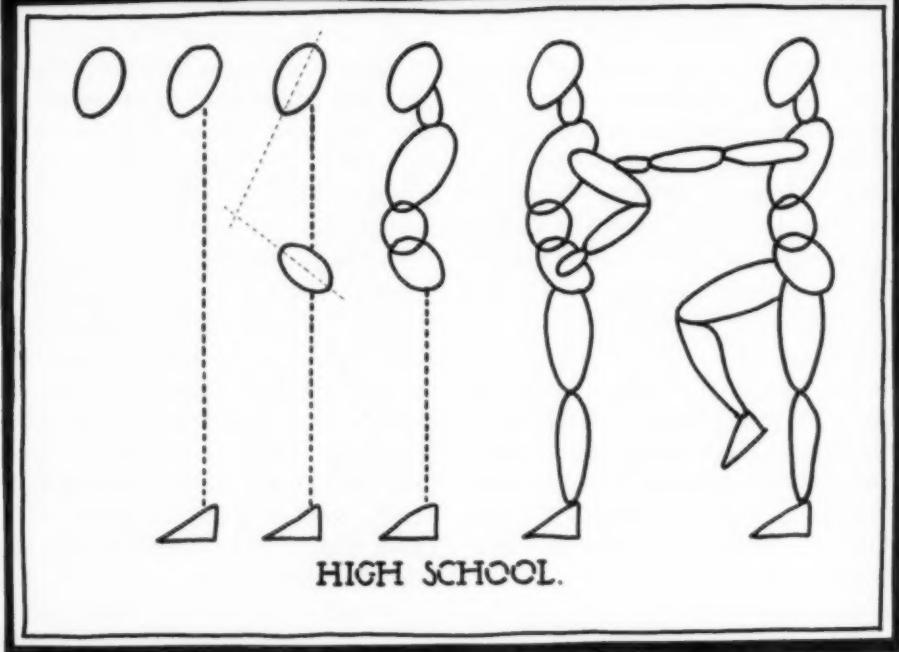
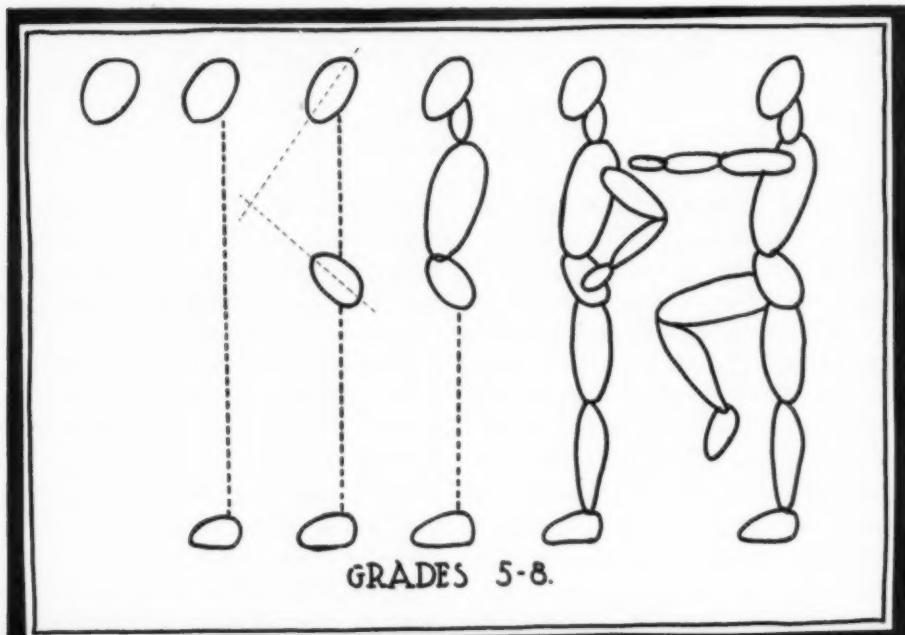
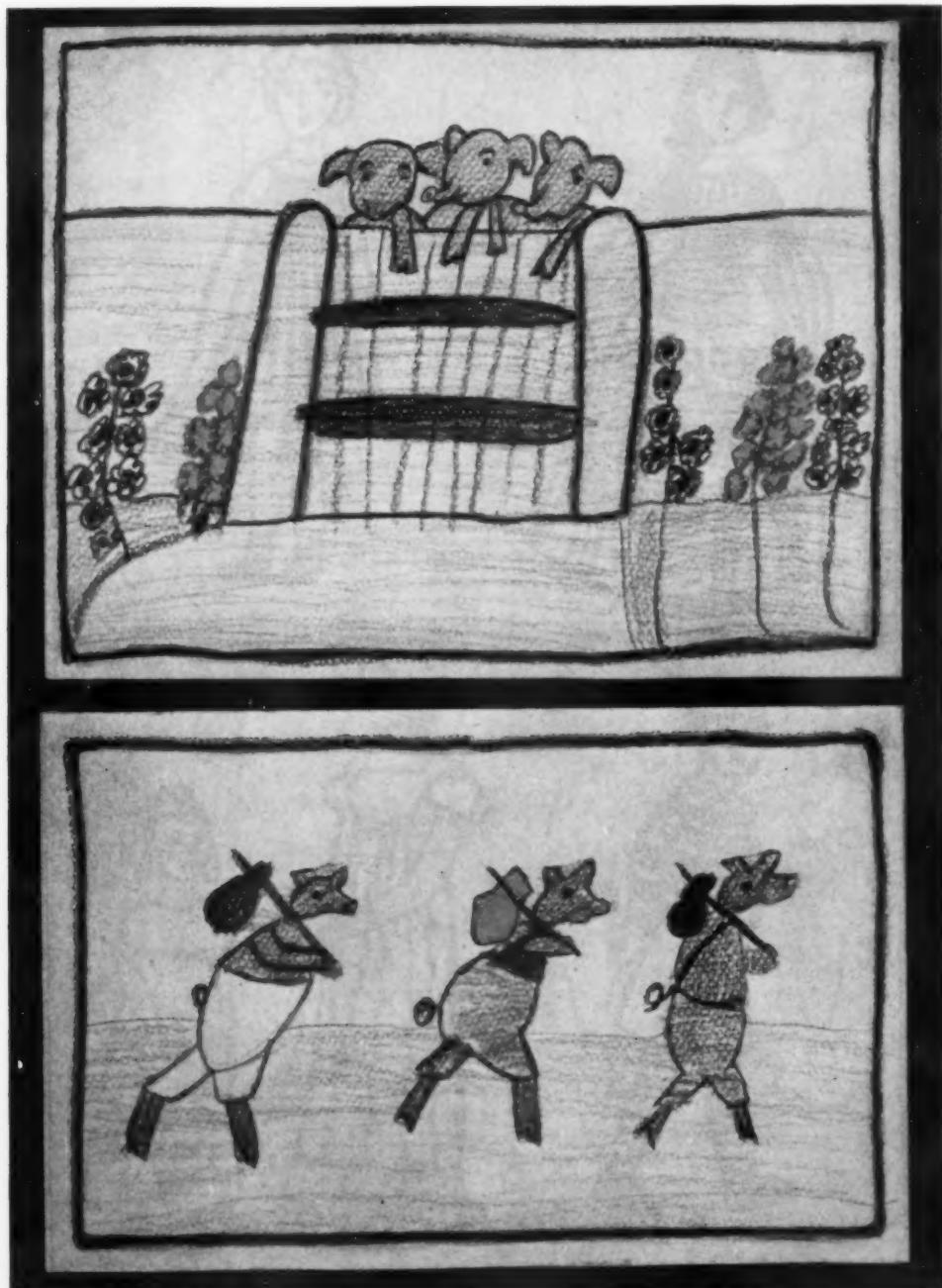


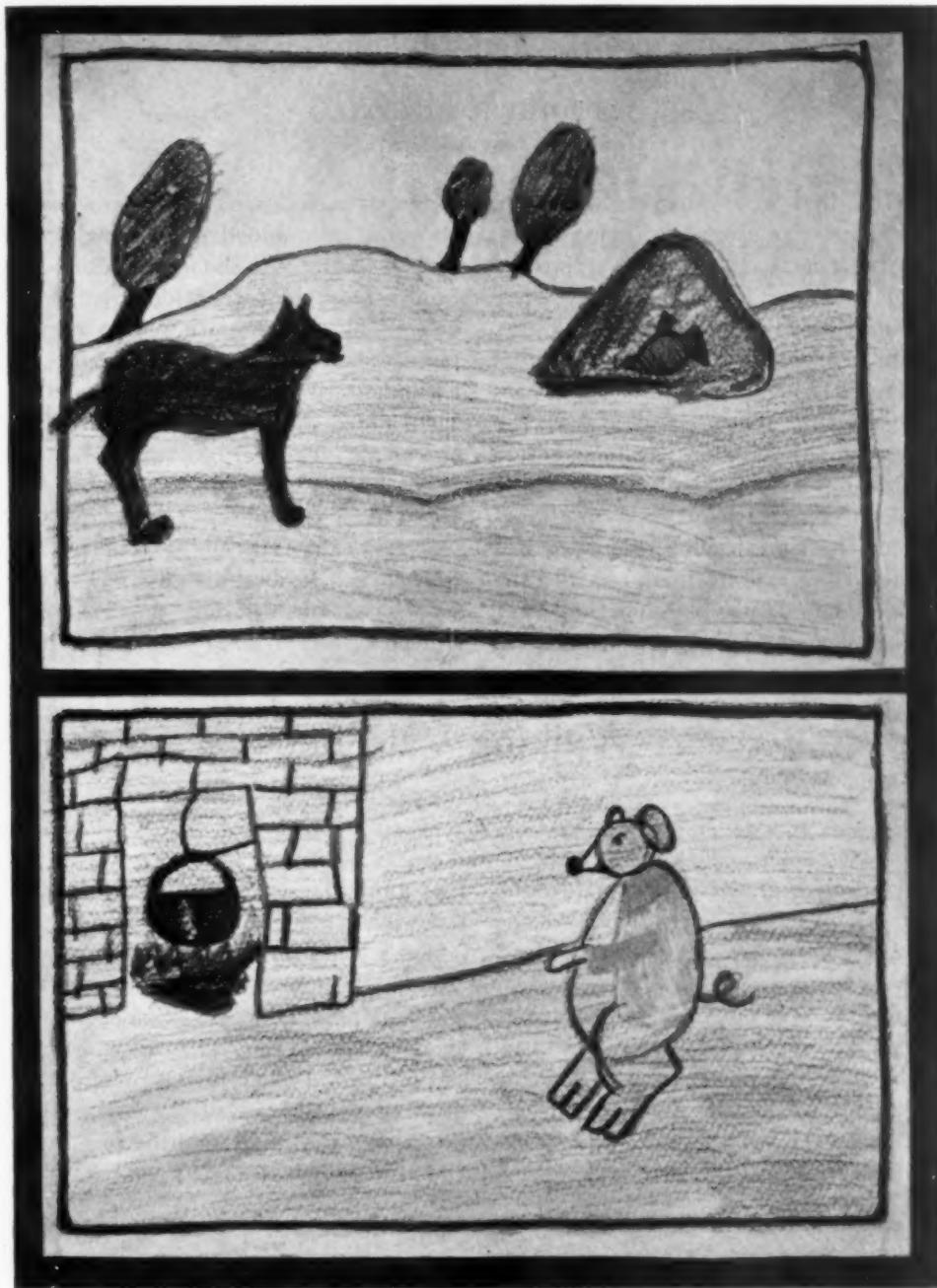
FIGURE DRAWING IN THE UPPER GRADES AND IN HIGH SCHOOL IS SIMPLIFIED AND IMPROVED BY THE USE OF OVAL CONSTRUCTION. MARIE LEWIS, CASPER, WYOMING



PEN AND INK FIGURES FOR PLACE CARDS, STORY ILLUSTRATIONS, OR JUST FOR FUN, BY A SEVENTH GRADE GIRL, USING A LETTERING PEN. BY USING DRAWLET AND SPEEDBALL PENS IN THIS WAY CHILDREN WILL EASILY PRODUCE STRONG DRAWINGS



THREE LITTLE PIGS STAYING AT HOME AND THREE LITTLE PIGS VENTURING OUT INTO THE WIDE WORLD TO SEEK THEIR FORTUNE. CRAYON ILLUSTRATIONS BY PUPILS OF DOROTHY B. MITCHELL, HEMPSTEAD, LONG ISLAND, NEW YORK



THE WOLF ABOUT TO EAT THE FIRST LITTLE PIG IN HIS HOUSE OF STRAW IS SHOWN IN THE UPPER ILLUSTRATION. BELOW IS THE THIRD AND WISEST OF THE THREE PIGS SAFE IN HIS BRICK HOUSE. THE PROJECT IS DESCRIBED ON THE NEXT PAGE BY DOROTHY B. MITCHELL, HEMPSTEAD, LONG ISLAND

## Illustrating a Familiar Story

DOROTHY B. MITCHELL

*Hempstead, Long Island, New York*

OUR first grade had read several interesting stories in their readers. But the one that seemed to appeal to them most was "The Three Pigs." They decided to use this story for their picture.

The story was then discussed from beginning to end and definite scenes were chosen. The first should be the picture of the three pigs at home before starting out to seek their fortunes. Here they are, contented and happy but longing for the time when mother pig will open the gate and let them out into the world. The gate was placed in the center of the paper and the pigs' heads were

drawn with circles. Then the ears, eyes, and nose were added to each pig. The feet also hung over the fence. For some bright spots, color was added by making flowers along the path. The second picture shows the pigs leaving home, and was made with ovals. The clothes were then added and the background came last of all. The third picture shows the appearance of the wolf who eats the little pig in his straw house. The last picture represents the third pig waiting for the wolf to come down his chimney. The fireplace is drawn and then the pig started with an oval.

## A Walking Valentine

FLORA V. SHOEMAKER

*Schellsburg, Pennsylvania*

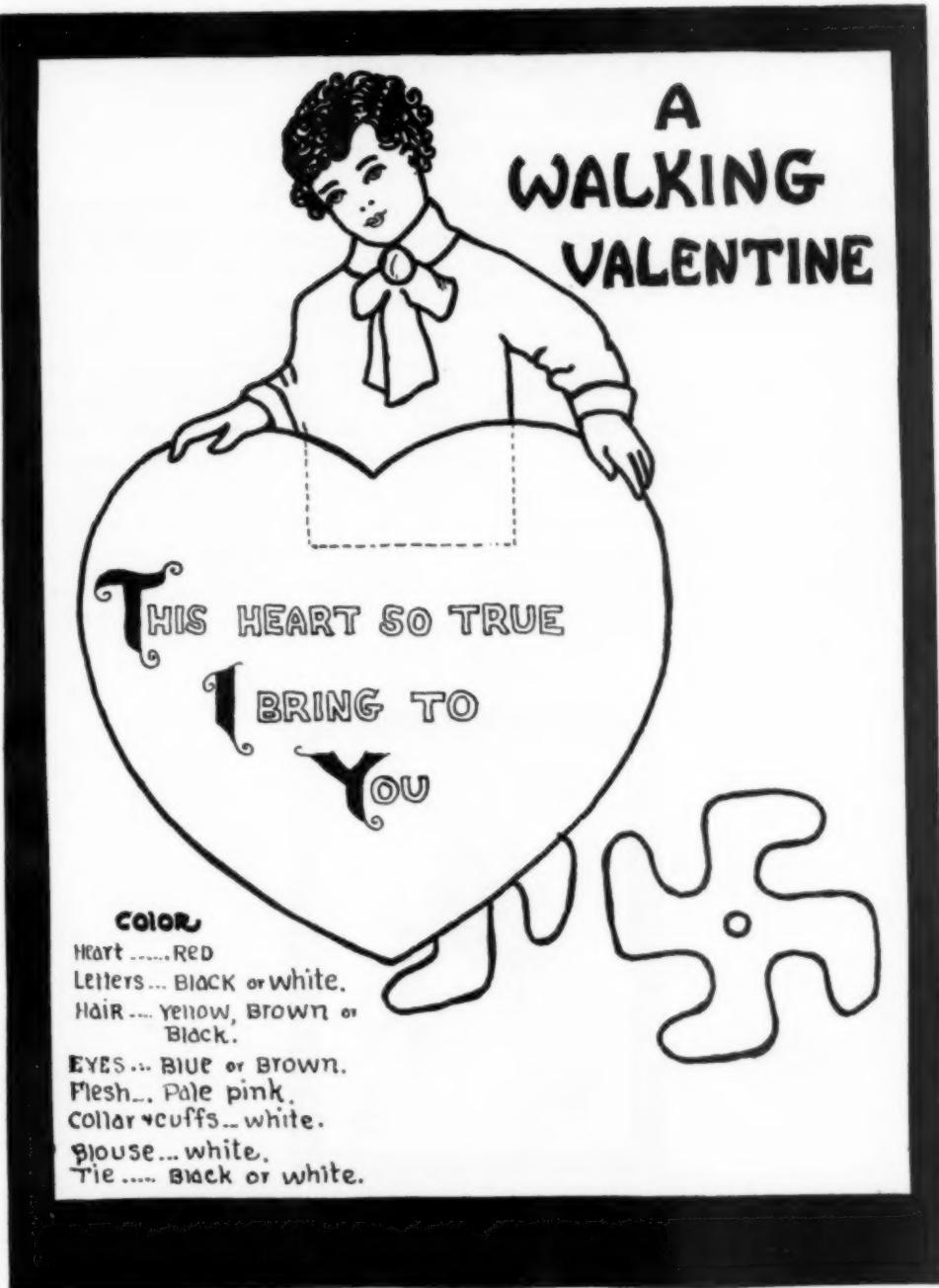
MY fourth grade took great delight in making these walking valentines. The body was traced onto drawing paper and colored with crayons. The hearts were cut from red construction paper.

The lettering on some was done in black and on others white was used. The white showed to better advantage but it is well in developing a design of

this kind to use variety. The display is always more interesting.

The foot pattern was made from black paper and fastened onto the heart with a small patent fastener. Some of the children wanted their valentines to stand so they pasted a half-inch strip of heavy drawing paper back of the body part; then bent the strip slightly backward and presto! the valentine stood.





A WALKING VALENTINE DESIGNED BY FLORA V. SHOEMAKER, SCHELLSBURG, PENNSYLVANIA

## A Nosegay Valentine

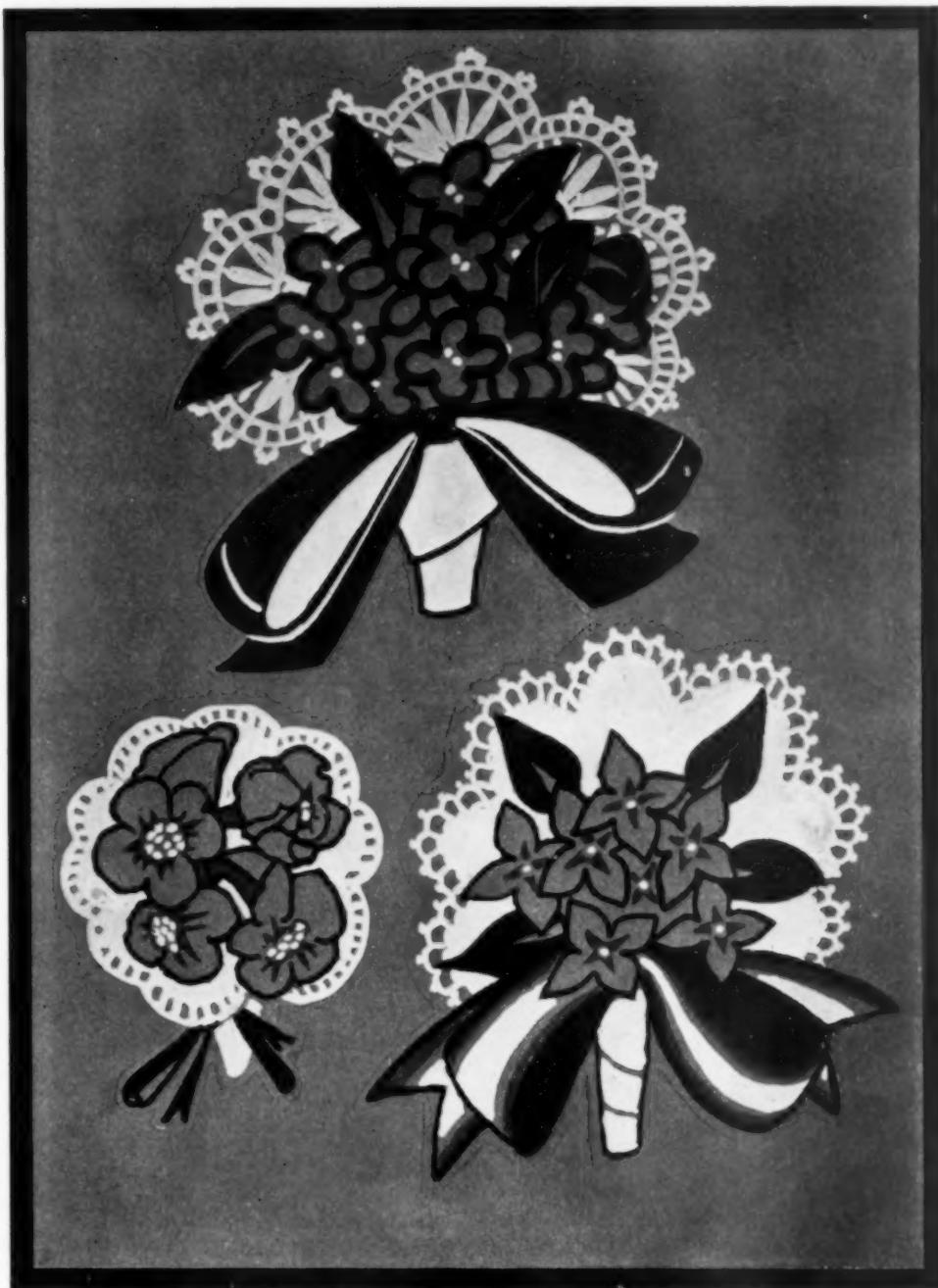
PHILOMENE CROOKS

*Duluth, Minnesota*

**A**N attractive variation from the usual valentine is to have the children make sachet nosegays for their parents. The flowers for these were made by cutting five petals from the pastel shades of crepe paper. The latter is better for this problem than tonal paper because of its elasticity. The extreme ends of the petals were then twisted lightly and one end of a piece of picture wire was bound around so as to form a flower. These wires were of varying lengths, from three to three and

a half inches. Very narrow ribbons of green crepe paper were then wound around the wires, forming stems for the flowers. Leaves were cut, the ends of which were pasted to the stems. The flowers were grouped together to form a bouquet, being careful of the colors. A very small envelope of sachet powder was next placed between the stems and the bouquet was placed in the center of a six-inch paper doily which was wrapped around it. A silk ribbon tied about this added a finishing touch to the nosegay.





CREPE PAPER FLOWERS GROUPED INTO A NOSEGAY AND SCENTED WITH SACHET MAKES A LOVELY VALENTINE TO TAKE HOME TO MOTHER OR SISTERS. PHILOMENE CROOKS, DULUTH, MINNESOTA



MARBLED PAPER ENVELOPE LININGS MADE BY FLOATING OIL COLORS ON WATER AND PASSING LINING PAPERS OVER THE OILY SURFACE. GAIL G. BALL, EAST CLEVELAND, OHIO

## Marbled Paper for Attractive Envelope Linings

GAIL G. BALL

*East Cleveland, Ohio*

HAVE you ever admired the beautifully mottled linings of envelopes enclosing most greeting cards and much of the fashionable stationery? Children love to make them and you will find that it is a project which can be carried out in even the most poorly equipped schools. A few tubes of oil paint and a shallow pan of water will solve the problem of materials.

The paper to be used should be of a thin, firm quality, such as the thin type-writing paper, and of a color harmonizing with that of the envelope or enclosed card. Cut the paper to the size desired for the envelope.

Then, in a muffin tin, or any other small containers, mix any of the oil colors that you wish to use. The colors which come directly from the tube must be thinned to a liquid state by adding linseed oil or turpentine, or a combination of both.

Using a regular brush, such as is used for water colors, shake the oil paint drop by drop upon the surface of the water. At first the paint will spread, but later a design will form from the floating color.

There is a peculiar fascination in this project because the design cannot be controlled. It is always a surprise, and usually a pleasant one. An interesting effect can be acquired by gently blowing upon the design surface of the water.

Be very careful not to disturb the water after the desired design has been acquired.

Place the cut papers flat upon the surface, being sure that every spot of the paper has been wet. Lift immediately, and place aside to dry. Do the same with the others until the oil on the water has nearly disappeared. If there are others yet to be made, repeat the process by adding more of the oil color.

When all the linings have been made, the water may be cleaned for further use by passing a paper towel across the surface, gathering all the remaining color.

This is an interesting as well as inexpensive project. The gift idea will prove an additional motive force.

Other than the neutral tones, only the primary hues (red, yellow, and blue) need be used. All the other colors may be made by mixing these.

THE TRAINING OF CHILDREN IS A PROFESSION, WHERE WE  
MUST KNOW HOW TO LOSE TIME IN ORDER TO GAIN IT.

—Rousseau

## New Walls for Old

ELIZABETH WOOD

*Art Director, Germantown Friends School, Germantown, Philadelphia, Pennsylvania*

OUR second grade children had given "The Pied Piper" against a background of their own design and execution. It was suggested that this scenery, which was painted on large sheets of paper, then be used on the somewhat dingy walls of our basement playroom. The class when consulted seemed to be entirely willing; but one small boy of a practical turn of mind, suggested that the paper would not last long. This led to the idea of painting directly on the walls. With the enthusiasm and perfect self-confidence of seven-year-olds, the class immediately began discussing suitable designs and making water color sketches.

The room to be decorated was roughly 30 x 50 feet with a low ceiling, and

lighted by casement windows high on the walls on two sides. The walls were of very rough plaster and had once been whitewashed, but were quite grimy. An extraordinary variety of pipes made networks here and there. In short, the room was exceedingly ugly, with a wall surface not especially adapted to frescoes. The children, however, were not in the least daunted, nor did they hesitate for a moment. To begin with, they selected three of the wide spaces between windows and hung up all the preliminary sketches to be voted on. Three of the best designs were chosen, of admirable variety, a gaily colored flower panel, a child flying a kite, with flagpoles and flags as a setting; and a train against a sunset sky. The "artist" whose design



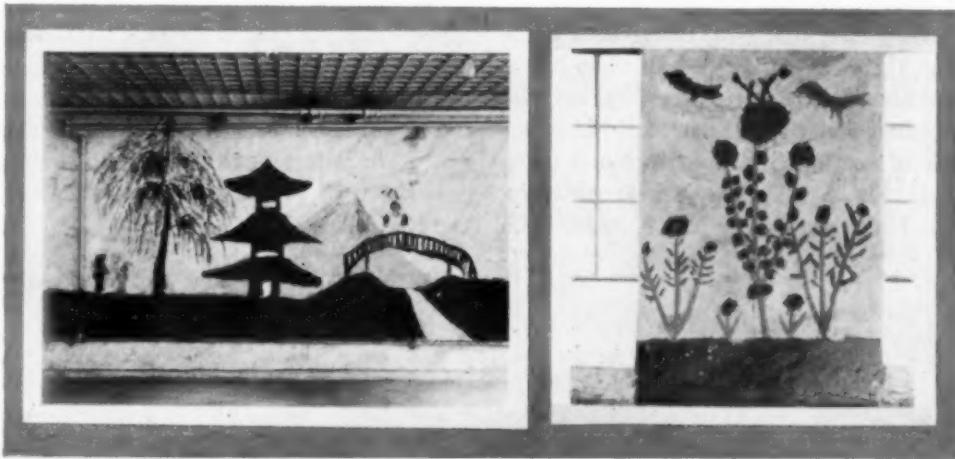
YOUNG MURAL ARTISTS DECORATE THE WALLS OF THEIR BASEMENT PLAYROOM WITH PICTURES IN POWDER PAINT AND WATER. ELIZABETH WOOD, PHILADELPHIA, PENNSYLVANIA

was chosen in each case acted as captain, appointing helpers to carry out various parts of the work. Lists were made of what would be needed, and chalk, paints, brushes, water pails, paper to protect the floor, library steps and stools to stand on, etc., were all carefully carried down into the basement. (And back again at the end of the period!) We sketched the designs in colored chalk, for spacing, but did most of our painting in free brush work. Because so much paint was needed and we wished to be thrifty we mixed powder paint in water. Some children delight in the mixing process, just as some are always eager to paint the backgrounds and do all the messy clearing up. We wanted the room to be very gay, so we used bright, unadulterated color.

The other primary classes naturally became deeply interested and the second grade pioneers decided to invite other groups to help. There was plenty of wall space for all. So the first grade took two of the narrower spaces between

windows and painted children flying balloons. The third grade took a long wall space and made a Japanese scene. The fourth grade was at first the least spontaneous, beginning perhaps to show the self-consciousness that comes with advancing years. However, one child suggested doing fairyland scenes and "making everything the color it isn't." One tremendous panel seven feet high by thirty feet long, across the end of the room, lacked entire unity in design but had delightful fanciful qualities, including a strange original animal drawing a cart, a tree on which grapefruit, apples, oranges, and bananas all grew, and birds using another tree as a spring board. In the fourth grade also a more than usually gifted small boy designed another panel of palms and monkeys with a crimson lion shaking one of the trees. This is the best executed and most mature and appeals to all. Perhaps the children's own favorite panel is one showing a purple tree growing out of an orange

(Continued on page xii)



TWO PANELS FROM THE MURAL DECORATIONS PAINTED BY THE SECOND GRADE OF GERMANTOWN FRIENDS SCHOOL, GERMANTOWN, PHILADELPHIA, PENNSYLVANIA. ELIZABETH WOOD, ART DIRECTOR

## A Ship O'dreams Valentine

E. MAUDE BRADLEY

*Gardner, Massachusetts*

**A** FAIRY ship o'dreams, sailing the seven seas by means of the post is this odd valentine, which may be mounted on a card of suitable size, or provided with a standard, Fig. IV, and installed upon the fireplace mantel like a real ship model.

The hull is made from a single heart, folded through the center, and cut on the solid lines, Fig. I. For this use a 5" x 6" piece of paper of gray, blue, or tan. If a checked effect is desired, a white paper colored on one side must be used. Set off one-half inch spaces on the folded edge. Fold as in Fig. II so that the point C comes a bit above A, and trace lightly from B to C, and then to D. Cut the strips slightly beyond this traced line. The lines should be drawn first, since they are narrower at the upper part, and difficult to cut correctly free hand. Number the strips.

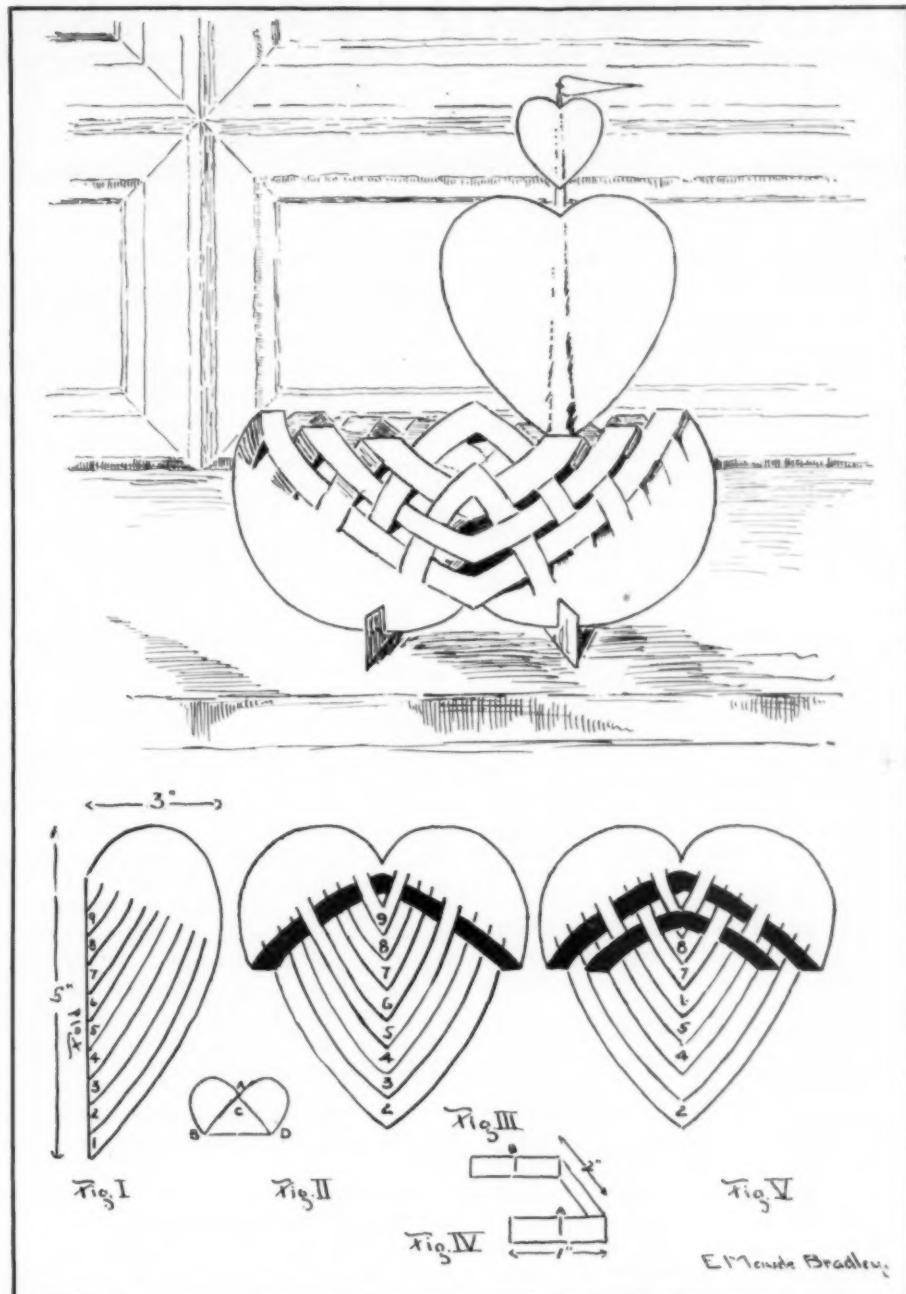
To weave, fold strip No. 1 back as in Fig. III, slipping it beneath strip No. 5 and also beneath strip No. 9. Strip No. 2 remains as it is, for it makes the other side of the hull. Fold strip No. 3 back as in Fig. V, slipping it beneath strip No. 7 and over strip No. 9. Also fold

strip No. 5 back, slipping it beneath the tip of strip No. 9. This is not shown in the drawing, but completes the side. Turn the heart over, and using strip No. 2, weave over and under as before. Also weave with strips Nos. 4 and 6.

The hull may be lined or some bright colored strips of tissue, such as are sometimes used for packing, may be tucked inside. Cut a mast from a tapering strip of white cardboard one-half inch wide at one end, and about seven inches tall. The larger sail is cut from  $2\frac{1}{2}$ " x  $2\frac{3}{4}$ " piece, the smaller from a  $\frac{7}{8}$ " x 1" one, while the pennant, which is attractive cut from colored paper, is made from a rectangle  $\frac{1}{2}$ " x  $1\frac{1}{4}$ ".

A strip of cardboard 4" in length and  $\frac{3}{4}$ " wide, folded as in Fig. IV, forms the standard. Cut two slits, each about  $\frac{3}{8}$ " in length, at A and B. Set the hull in these, and also insert in one the bottom of the mast, slipping it through the loose weaving on the back side. The sails should be white, though "there's never a sail in the harbor as white as the sails at sea." An appropriate sentiment should be written or printed on a small card, and tucked inside.





A SHIP O'DREAMS VALENTINE BY E. MAUDE BRADLEY, GARDNER, MASSACHUSETTS



**THE ART OF THE CHILD**, by Alfred G. Pelikan. Publishers, Bruce Publishing Company, Milwaukee. Price, \$3.00.

A mine of suggestions for the teacher who desires a more complete understanding and appreciation of children's art work. The illustrations selected from the grade school work in Milwaukee public schools appear on every opening and are chosen and explained with the keen insight into the workings of the child's mind which characterizes Mr. Pelikan's book. The illustrations are photographs of original drawings and will furnish source material for the interested pupil, and inspiration for his teacher.

Mr. Pelikan represents in this volume two aims of art work, first to enable the child to express his ideas in graphic form with little or no aid from the teacher, stimulating the imagination of the child to such an extent that he will wish to record pictorially as well as in writing or by spoken words his interesting experiences, and second, to teach children to follow directions and to carry through a chosen problem in a finished manner.

The author is most sympathetic with the art of the child and in his paragraph of comment which accompanies each drawing, points out the excellencies and interprets the significance of each artistic attempt.

To the parents of children who are fond of drawing, this book should be a find. "The Art of the Child" will enable them to encourage their children to work out their own ideas and to devote themselves to unselfconscious graphic expression. To those who are apt either to over-rate or to underestimate the merit of children's art, this book should bring understanding. Mr. Pelikan's explanation of the child's logic in his apparent indifference to perspective, for example, is satisfactory to those who wonder at the crudity of his expression of a street scene and fail to see the art value in his bold reduction of his graphic expression to the

simplest terms. Also Mr. Pelikan's book reveals that this gift of creative expression belongs to nearly all children to a certain degree at least, and that all school children, if supplied with art materials and encouraged to give free rein to their imaginations, can gain pleasure in creating and at the same time gain a wider appreciation of art in general.

**METAL PLATE LITHOGRAPHY**, by C. A. Seward. Publishers, Pencil Points Press, Inc., New York City. Price, \$3.50.

The simple and versatile art of metal plate lithography deserves the distinction of just such a treatise as this. Herein the artist is supplied with the necessary elementary knowledge of the process, and illustrations by prominent artists among present-day lithographers indicate the artistic possibilities of lithography as a means of artistic expression.

The book should serve a two-fold purpose—not only in providing a practical guide for the novice but in supplying a handy reference book containing the necessary technical information, formulae, and methods of procedure in compact form for the sophisticated worker.

Sketches of lithographic processes and materials are numerous and full-page halftone reproductions of lithographs by prominent artists: Kenneth L. Adams, William Dickerson, Rockwell Kent, Louis Lozowock and others, inspire the reader with the significance and versatility of the lithographic art.

**MASKS**, by Herbert Kniffen. Publishers, Manual Arts Press, Peoria, Illinois. Price, \$3.00.

Mask-making as an art craft has long deserved just such a modern presentation as Mr. Kniffen has prepared for laymen, students, and teachers. Everyone is aware of the importance of the mask in bygone days and among primitive peoples, but Mr. Kniffen here introduces the reader to the many interesting popular possibilities of mask-making and

## Henry Turner Bailey

DR. HENRY TURNER BAILEY, former Editor of THE SCHOOL ARTS MAGAZINE and Dean of the Cleveland School of Art, died Thursday morning, November 26, in Chicago, following an accident there which necessitated an operation.

This saddening word was received at the moment of closing our final forms for this January issue of THE SCHOOL ARTS MAGAZINE. With those of us who have had the privilege of intimate association with Dr. Bailey in publishing this magazine and other literary work, a multitude of friends who knew and loved him will join in a common sorrow.

An appropriate memorial to Dr. Bailey will be prepared for the February issue of THE SCHOOL ARTS MAGAZINE.

presents the history and technical processes of making masks in a practical form for play producers, art students, and those who wish to learn this ancient art or acquire an adequate appreciation of it.

The book is fully illustrated by photographs of historical and modern masks, and by sketches and construction drawings by the author.

COMMERCIAL ART AND DESIGN, by Ray J. Matasek. Publishers, Bruce Publishing Company, Milwaukee. Price, \$3.50.

The twenty chapters of this book explain the principles and technique of drawing which every commercial artist must master. Commercial reproduction of drawings in half tone, color, line color plates, zinc etching, et cetera, is explained with best methods of preparing drawings for reproduction by these various processes. The book offers an outline course in commercial design and the lessons if studied and worked over to the best of the student's ability, will give him a sound basis for further study.

The book reveals the fact that the successful commercial artist must master many technical processes and that hard work and a little talent will take him farther on his way than much talent and little work.

"Commercial Art and Design" is a 280-page book attractively bound and fully illustrated with sketches, lettering, drawings in various techniques, many of the illustrations being prepared by the author. The high school art libraries should have a copy of "Commercial Art and Design" as a guide to the student who is interested in specialization along this line.

## Good News!

HAPPY DAYS ARE COMING! The letter and revised folder issued by Bureau of University Travel tell many things to be happy about and give something to look forward to next summer. Let Mr. Barber tell his own story:

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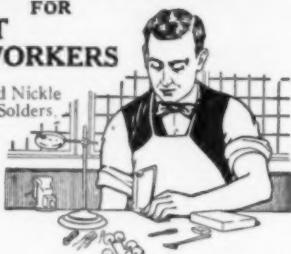
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the authorities in the larger cities on our path for special exhibits of school arts material for those who are professionally interested in art. Will it not be more interesting to see each country's art exhibit separately rather than be confused with so many exhibits at once? This gives us more time for the charming city of Vienna and its environs. We are also planning optional excursions from Vienna by motor and steamer along the Danube even as far as her rival, Budapest. What at first seemed an unfavorable development now appears to be a blessing in disguise. Besides, we hope you will have an opportunity of visiting Cizek's studio and of studying his methods.

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"In addition to the Art Pilgrimage the Bureau of University Travel is conducting four Art Tours, members of which may receive college credit through Western Reserve University. These Art Tours will be under the direction of the following men who will also give courses or seminars as I have indicated: Royal Farnum, 'Current Art Education in Central Europe'; Otto Ege, 'The Teaching of Art Appreciation'; J. Frank Copeland, 'Sketching and the Study of Modern Art'; Harold Lindergreen, 'A Personal Approach to Art.'"

### A Colonial Project

(Continued from page 264)

The actual class procedure followed somewhat this routine: First, the children were given formal instruction as a group. Then each committee went about its own task and met with the whole group at close of the period. Here the instructor checked results and answered questions concerning the procedure for the following day. From day to day this procedure was followed rather uniformly until the completion of the structure and the grounds.

### CONCLUSIONS

After the actual completion of the project it was put on display. The children were

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then allowed to make posters announcing the display and to write letters to various officials inviting them to view their work. Here further work in English and in poster designing was worked into the scheme. Each girl had an opportunity to be hostess to visitors during open hours and each took great pride in her work and was anxious to explain even the slightest detail to any interested visitor.

### Figures through the Grades

(Continued from page 306)

can measure with their fingers the size of the head they have drawn and thus calculate the other proportions of the body. The upper leg oval is made thicker than that for the lower leg. Only one leg is seen if the figure is standing with its legs together. If, however, an action is to be represented, both legs must be shown. In that case, the top of both legs are drawn in the same place.

The foot is made with a small oval about as long as the head is high, though much thinner.

The arms also are divided into three divisions—the upper and lower arms, and the hand. The upper and lower arms are the same length. The upper arm is drawn down on the torso oval far enough so that there is space left for the shoulder. The hand is a small oval. The tips of the fingers should come half-way down on the upper leg. The side view of a figure taught in the third and fourth grade is practically the same as that taught in the first and second grades except that the neck is drawn in. It is half a head high. In these grades the axis for the head is tipped so that the chin protrudes.

There is a complete change in the figures as drawn in the fifth to eighth grades. The first oval made is that for the head. It is tipped as in grades three and four so that the chin protrudes. Draw a vertical line from the head to the bottom of the paper. Measure seven heads down on this line, and place the feet below. A normal person is seven and one-half heads high. Next, the hips are drawn. The hips tilt back from the top to



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the bottom. The oval for the hips is about the same size as that drawn for the head. If the axis lines from the head and hips were continued forward, they would eventually cross. The hips are placed halfway between the head and the feet.

We then sketch the neck, which is half a head high. This oval is placed to one side of the head symbol so that the chin will protrude. The torso oval joins the neck and hips so that the upper part of the body is complete except for the arms, which are made the same as in the lower grades. The lower part of the body is made the same as in grades three and four.

When students enter high school, they are capable of drawing many details and still not lose the action of the figure they are sketching. Also, by this time, their finger muscles are well under control and should be used.

The first four steps are the same as in grades five to eight; namely, the placing of the head, feet, hips, and neck. The next step is a little different, in that two ovals are used for the torso, one for the chest, and one for the abdomen. The chest oval is the larger of the two, and it slants forward from the shoulders. The abdomen symbol is practically a circle. The legs and arms are made as before.

This set of progressive steps in the side view of a figure from first grade through high school corresponds to the changes explained in the previous article on the front view of figures. Such a series is logical in the gradual development of the figure and has proved successful in Casper Public Schools.

#### New Walls for Old *(Continued from page 317)*

field with emerald green squirrels frisking about. In the photographs so much is lost by not having the bright gay colors.

It took surprisingly few mornings to finish the whole project with much pleasure and profit. The profit was genuine for we had many a worth-while discussion on placing and spacing, and the best use of color. And, finally, the room is a tonic whenever the weather keeps us indoors at recess.



## Henry Turner Bailey

1865 - 1931

I wonder why the ascending of the morning is so dear to me. It is like the coming of spring. To be in bed that divine hour before sunrise . . . one has missed all the glory and inspiration of the day . . . Without the early vision of the eternal youth of life, what wonder that we look old age into one another's eyes.

Whatever the condition of the body, with the immortal spirit it should be always spring; our souls should live forever at the flush of the dawn.

*The Flush of the Dawn*  
By Henry Turner Bailey

Henry Turner Bailey was born of New England Pilgrim stock in North Scituate, Massachusetts, in the year 1865. Like his forbears, he explored and perseveringly pioneered new lands, but his lands were in "the magic realm of the arts." His name is pre-eminent in the history of art education in America today.

While Massachusetts, his beloved state, was the first to establish art as a required school subject, art continued as an accomplishment only, until the entry of Henry Turner Bailey as State Agent for the Promotion of Industrial Drawing correlated art with other school subjects and everyday life. This example established the trend of American school art which has become standard in our present system of art education. As an added impetus to this movement, Mr. Bailey, together with Fred H. Daniels and the late James Hall, both supervisors of drawing in Massachusetts, started the "Applied Arts Book," September 1, 1901, as a "necessary aid in promoting elementary art instruction." In 1902 this became "The School Arts Book" and in 1912, "The School Arts Magazine." With the sponsorship and support of the late Gilbert G. Davis of Worcester, it has become a great art influence. Mr. Bailey was the editor from 1903 to 1917.

Henry Turner Bailey was, however, more than an art teacher and leader. He was an artist in the big sense of the word, a philosopher, lecturer, author, but above all a nature lover—a nature lover who wove the beauty of nature through all his work, his play, and his life. To be fortunate enough to accompany him on his rambles through woods or fields was to know a genius to whom Nature was an open book. Whether the city park or wild-wood haunt, he kept always in close touch with nature's beauty spots. He found and revealed hidden forms of beauty in the commonest wayside weed or the grandest of trees. At his home in North Scituate, every tree for miles around was a friend, and to him many trees bore names because of their characteristics.

He knew where the birds were nesting, and the wild things round about were protected and cherished by his loving thought.

Through all these nature contacts, this great nature lover found new messages and new avenues for art research and carried a new life into art education. He replaced the art of drawing from lifeless objects and mechanical patterns with vigorous, inspirational elements of living nature, bringing the out-of-doors into what previously had been a gray, dismal art room of monotonous study. This same out-of-door cheerfulness animated the entire life of Mr. Bailey. Even in adverse years and discouraging periods his great insight into the foundations of nature and the art periods of the world's history supplied him and his many audiences with new visions of courage and optimism. When art education struggled for existence in many parts of our country, when new border states hesitated as to whether art education was important enough, it was Henry Turner Bailey who, crusader-like, entered the lists and with eloquence and unique diplomacy won over the most stubborn resistance.

Through all his life he practiced what he preached. There was no message in art that he could not demonstrate. He believed a teacher of drawing should be a *drawing* teacher. Of his many famous statements none stands out more prominently than "DRAW and the child draws with you. TALK and you talk alone." This is exemplary of his entire character, for he co-operated and participated with his teachers in their art class work; he was a friend of every pupil. He entered sympathetically into the problems of his neighbors, and he was a real chum with his own children.

Fundamental in his life, making its appearance in much that he said and wrote, was the deeply spiritual attribute native to his New England ancestry and fostered by his consecrated parents. To this characteristic much of the charm and buoyancy of his life must be ascribed.

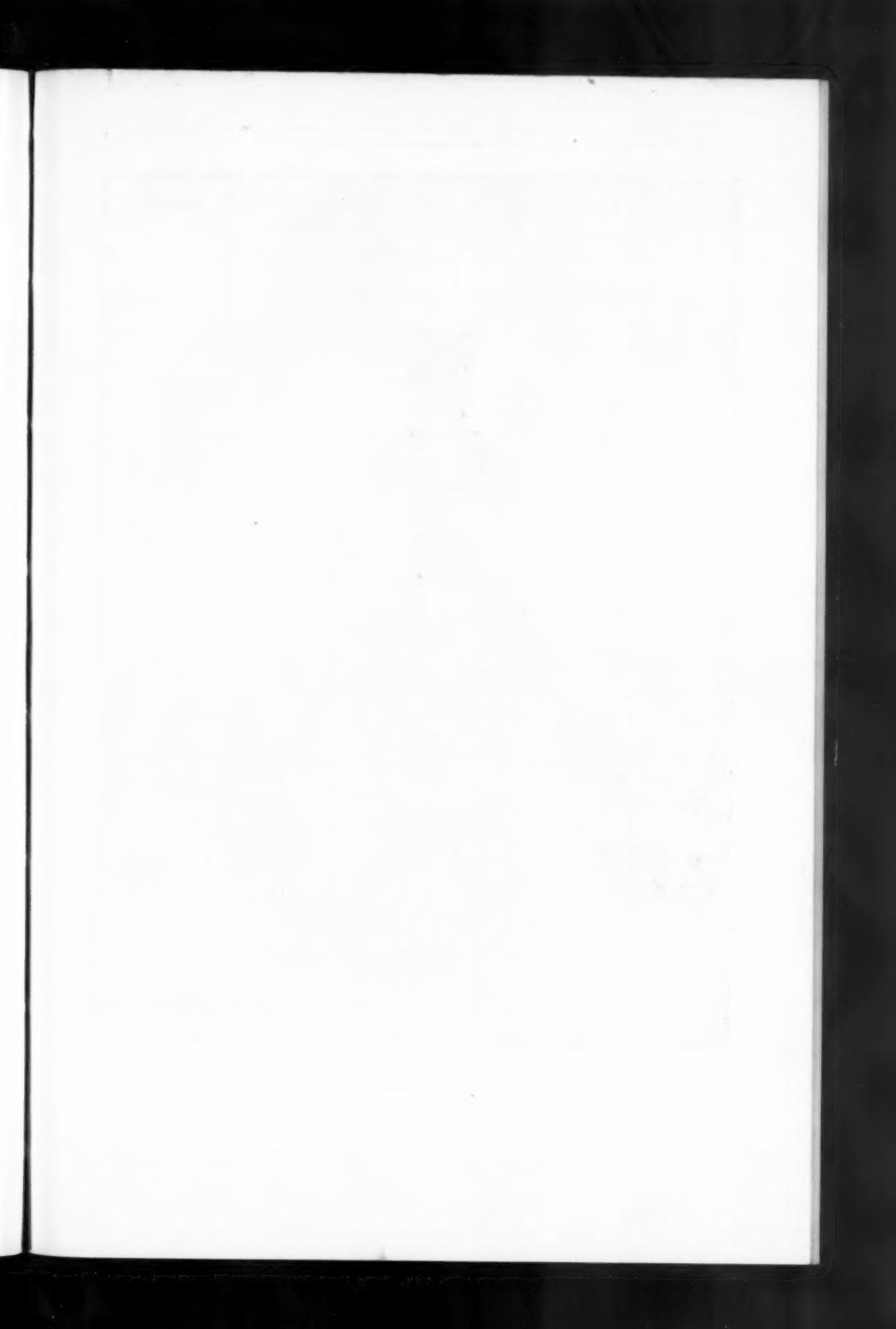
Is it any wonder that this great student of nature and friend of man stepped into the high positions of art leadership, bringing new life and progress to art education? His life was a vigorous campaigning for more nature throughout art, more sincerity in art practice, more relation of art to industry, more beauty in everyday life. How well this was accomplished is demonstrated by the thousands of students, teachers, and people in every walk of life who mourn the passing of Henry Turner Bailey. But while he has gone his works will carry on the ideas he loved so well. His efforts more than any other one man's have securely placed art in American education, and the United States owes much to him for his art vision which anticipated and prepared American schools for Art in Life.

Pedro J. Lemos

Dr. Henry Turner Bailey was a pupil of the Massachusetts Normal Art School in Boston, graduating in 1887. Immediately after his graduation he was appointed State Supervisor of Drawing, a position he held for sixteen years. During his study at the Normal Art School he was superintendent of drawing in the schools of Lowell, Massachusetts, and an instructor in drawing in the Boston night schools. He then became Editor of *The School Arts Magazine*, holding that position between 1903 and 1917. He was for thirteen years Dean of the Cleveland School of Art and for several years a lecturer at the Cleveland Museum of Art.

While serving in these capacities his services were in demand for many important educational activities. For a decade he was Director of the Chautauqua School of Arts and Crafts. In 1915 he was member of the International Bureau of Awards at the San Francisco Exposition and at other times he represented the United States abroad at a number of Conferences and Congresses. In 1916 he made a survey of San Francisco schools for the United States Bureau of Education.

He married Josephine Litchfield of Scituate in 1889, who with five children and seven grandchildren survives him. There are two daughters, Elisabeth Bailey and Margaret Bailey Miles, wife of Dr. M. D. Miles of North Scituate; and three sons, Lawrence H. Bailey of Philadelphia, Theodore L. Bailey of Cleveland, and Gilbert Turner Bailey of North Scituate.





COURTESY OF FREDERICK DAVIS

### LUPITA

A PAINTING FOR THE SCHOOL ARTS MAGAZINE BY JORGE  
A. MURILLO, MEXICAN ART STUDENT OF MEXICO CITY

*The School Arts Magazine, February 1932*

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